Kine WEEKLY

ROYAL FILM GALA: LATEST

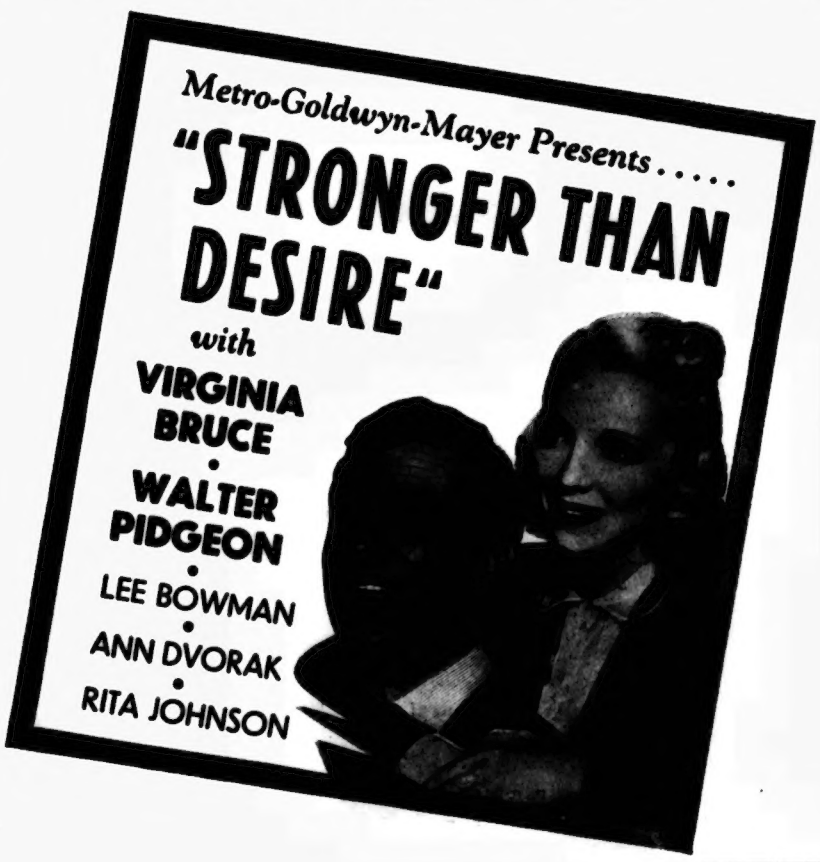
See page 3

THE DESIRE OF EVERY SHOWMAN!

And in his efforts to attain one he must obtain the other . . . namely —the kind of product that sends 'em away talking-talking-talking!

Speaking about "Stronger Than Desire," The Hollywood Reporter sez . . . . . .

"STELLAR TROUPING, ASTUTE DIRECTION AND PAINSTAKING PRODUCTION SKILL BRING THE PICTURE WELL FORWARD IN THE PACK."



Trade Show:

MONDAY NEXT

CAMBRIDGE THEATRE

6.30

REMEMBER THE RELEASE DATE: OCTOBER 16th, 939

GRACIE FIELDS

SHIPYARD SALLY

TOPS FOR THE BOX-OFFICE

"GRACIE IS TOPS FOR BOX-OFFICE . . . . There can be not the slightest shadow of doubt it will represent gilt-edged dividends at the box-office . . . . Picture's unqualified value for exhibitors everywhere is abundantly clear in every foot."

"DAILY FILM RENTER."

"GRACIE'S LATEST HER BEST: SURE-FIRE FARE FOR SHOWMEN . . . . May sincerely be applauded as quite the most entertaining film this popular artiste has given us . . . offers an outstanding star in real, honest-to-goodness entertainment . . . the universally popular star had indeed 'gone one better' and registers a new high even for her."

"TO-DAY'S CINEMA."

RELEASED BY

20th CENTURY FOX

Directed by MONTY BANKS • 20th CENTURY PRODUCTIONS, LTD., ROBERT T. KANE, Managing Director

SURFEIT WILL COME AGAIN SAYS HINGE

See page 7

Kinematograph WEEKLY

No. 1683 Thursday, July 20, 1939. Vol. 269

"IDEAL KINEMA" WITH THIS ISSUE

BANK NIGHT PROMOTERS' CLAIM FOR "FAIR DEAL"

Attempts to Break Down Trade Prejudice

ILLEGALITY & OBSTRUCTION CHARGES DENIED

Can falling receipts be checked and business stimulated by the adoption of the patronage inducing method known as Bank Nights?

In a letter below a director of Bank Nights, Ltd., controverts statements made at Blackpool Conference prejudicial to the adoption of bank night inducements.

The general criticism of bank nights as set out by the C.E.A. Committee still stands, the letter being printed only that the opposite side of the problem may be fully presented.

DURING the past few weeks Bank Nights have been the subject of considerable controversial discussion, and we should be grateful for the privilege of your columns in order to correct at once certain misstatements which have been made at the recent Blackpool Conference by the General Purposes Committee of the C.E.A. The observations then made on Bank Nights were based upon two cases, unnamed, and vaguely described, and it is only fair that the true position should be made known to the Trade without delay.

(1) Bank Night proper, as organised by our company and now licensed to several theatres, has not been the subject of any complaint or prosecution either for illegality, obstruction or any other reason.

(2) The so-called "Bank Nights"—the subject of the C.E.A.'s discussions, was not the Bank Night scheme now being run in America by approximately 5,000 theatres upon which our carefully considered and organised proposition is based.

Whilst we shall be glad to furnish exhibitors with the full facts concerning Bank Night here, the following facts should be brought to the notice of the Trade:—

(a) Since 1933 it is estimated that over 100,000,000 people in kinema audiences in the U.S.A. have participated in the drawings held on Bank Night.

(b) Theatre managers everywhere found that capacity business resulted on Bank Night, and in view of the careful planning of the scheme, it did not rob other houses during the week.

(c) The colossal sum of £200,000 is offered by them in prizes, and the resultant increased takings well justify that outlay.

Our American associates inform us that theatres which were doing a nightly taking of £80 increased this to £200 after Bank Night, thus taking an additional £120 by an expenditure of about £10. Bank Night in America, it is well known, has kept open many theatres which would have been closed through conditions outside their control.

Continued on page 6

ROYAL GALA SHOW

Early Application for Tickets Urged

The Executive Committee of the C.T.B.F. invites members of the Industry to apply for their requirements in respect of tickets for the Royal Cine-Variety Performance, to be held at the Gaumont State Theatre, Kilburn, N.W.6, on Wednesday, October 18, at 8 p.m.

The prices of seats are: Balcony, 10 gns., 5 gns., 3 gns., 2 gns., and 1 gn. respectively, according to position. In addition, there will be a certain number of seats which will be sold at the best offers received over 10 gns., or allotted to donors over and above these figures.

The prices of the stalls have been fixed at: 2 gns., 1 gn., 10s. 6d. and 5s. Not more than four seats will be allotted in respect of any one application.

Applicants are requested to send in their applications to: The Secretary, The Cinematograph Trade Benevolent Fund, 52, Shaftesbury Avenue, W.1, not later than Monday, July 31. Applications should be accompanied by a cheque.

An advance booking office will be open at the Gaumont State Theatre, Kilburn, with supplementary advance booking offices at the Empire Theatre, Leicester Square; Odeon, Leicester Square; New Gallery Cinema, Regent Street, and the Regal, Marble Arch.

Exhibitor Production Plan Ten Years Overdue

BRISTOL C.E.A. CHAIRMAN'S COMMENT

REFERRING to John Maxwell's suggestion for a production scheme in which exhibitors would participate, F. G. W. Chamberlain, chairman of the Bristol Branch, said he thought if the C.E.A. had had its own producing organisation ten years ago a lot of the present difficulties would have been avoided.

TELEVISION IN THE BRANCHES

DEVON'S LECTURE FROM OWN EXPERT

Bristol to Appoint Committee

At the monthly meeting of the Devon and Cornwall C.E.A. at Torquay on Tuesday, the subject of television dominated all other questions, the independent exhibitors of the branch being keenly interested.

The CHAIRMAN, Major A. O. Ellis, sent his own sound engineer, W. T. Hexter, to important conferences and lectures to improve the expert knowledge he already possessed, with a view to enlightening exhibitors as to its possibilities.

At the meeting on Tuesday, Mr. Hexter explained the methods of television, giving demonstrations with oscilloscope and cathode ray tube and suggested the cost and comparative attractions.

The paper was very full of interest and information, and Mr. Hexter was warmly thanked by all present.

The Bristol meeting decided to appoint a branch Television Committee, on the motion of V. E. Cox, who said there was very little time to discuss this important matter at branch meetings.

The CHAIRMAN said that newsreel companies had asked exhibitors if B.B.C. produced its own newsreel they would undertake not to book it.

N. Wales Drop Seat-Price Concession

When on Tuesday the North Wales Section of the North-Western C.E.A. branch met at Colwyn Bay it was stated that the Rhyl kinemas had discontinued their arrangement with the bus company by which they offered admission price concessions to passengers taking return tickets from outside areas. The matter, however, would be reconsidered by the Rhyl entertainment interests in September.

Representatives of Odeon said that that circuit would not resume the practice.

Speaking on free shows at the Bristol C.E.A. branch meeting on Tuesday, F. G. W. CHAMBERLAIN, chairman, said that he opposed the limit of two years for shorts for such shows, and consequently the period had been altered to five years, but he did not know whether the renters would agree regarding two features in one programme.

He said that John Maxwell in an interview with the C.E.A. Committee suggested that one way to deal with the problem would be for the C.E.A. to make their own films, also that he was prepared to assist in this direction.

Mr. Chamberlain said he did not know if anything would come of this suggestion, but thought if the Association had had its own producing organisation ten years ago a lot of the present difficulties would have been avoided.

Operators' School

He reported that the Merchant Venturers Technical College were prepared to run a class for the training of projectionists if not less than 15 joined; the fees would be 30s. a term. It was suggested that employees should pay 25 per cent., employers paying the remainder, and members were asked to inform the secretary by the end of next week how many employees would be taking the course.

The Vice-Presidency

When a letter was read from the Birmingham branch asking for support for S. K. Lewis as vice-president, BRUCE ATKINSON said he had intended putting forward the name of the Bristol chairman for that office. As there would probably be other candidates, it was decided to postpone the matter until the next meeting in September.

In Case of Need

The meeting appointed George Blackburn deputy convener for emergency arrangements.

Kinemas for the Militia

The question of Sunday kinemas in towns in areas where militia camps were established was raised. The secretary was instructed to write to W. R. Fuller to get all information on the matter.

Redundancy

The CHAIRMAN said as the K.R.S. and C.E.A. had got together there was every possibility of regulating overbuilding within the Industry itself.

NEWSREELS AND TELEVISION

No Decision from Joint Meeting

A meeting held on Tuesday afternoon between the Television Committee of the C.E.A. and newsreel representatives relative to the televising of newsreels came to an end without any definite decision being reached.

Contrary to expectations, no report was issued following the meeting.

IMPORTS DURING LAST YEAR

Figures Quoted in the House

In the House of Commons on Tuesday, Oliver Stanley, President of the Board of Trade, in reply to Harry Day, gave the following statement showing the quantity and declared value of exposed kinema films imported into the United Kingdom during the year 1938 and consigned from the United States and Germany respectively:—

Description. Kinematograph Films.	From.	Quantity. per 1,000 linear feet of 1¾ in. width.	Declared Value. £
Positives	United States	13,516	75,908
	Germany	562	5,075
Negatives	United States	1,123	13,865
	Germany	77	1,871

These particulars are provisional.

N.A.T.K.E. May Seek K.R.S. Recognition

PLAN TO ENROL STAFFS IN WARDOUR ST.

A CAMPAIGN to organise film renting clerical and dispatch workers within the National Association of Theatre and Kinema Employees is likely to be undertaken if the Union acts upon a resolution to be submitted to the N.A.T.K.E. Annual Conference next week.

It will be asked to request the Management Committee to initiate a campaign for this purpose and to approach either the K.R.S. or individual renting companies to secure recognition of the Association.

The resolution is an effort to make the N.A.T.K.E. a Union effective in all branches of the Industry—studio and kinema staffs are already within the Union scope.

Another resolution presses for the adoption of the "closed shop" principle by the principal circuits, by which every employee should become a member of the Union. The hope is expressed that this principle will shortly be accorded recognition by all members of the C.E.A.

This resolution emanates from the Leeds branch and would appear to run contrary to the expressed intention of the C.E.A. not to allow itself to become a recruiting force for the Union.

Aberdare branch wants members of the C.E.A. to append names and addresses to vacancy advertisements and suggests that where this is not done such advertisements should be ignored by N.A.T.K.E. members.

This, if carried, would cut both ways and the demand might equally be made that N.A.T.K.E. members inserting advertisements should append their names or be ignored by C.E.A. members.

London projectionists seek the reaffirmation of last year's decision to encourage the development of technical training for projectionists. This matter is now taken in hand by the C.E.A. itself.

Other resolutions aim at a 48-hour week without "spreadover"; abolition of C.E.A. grading as it affects hours and conditions of employment; a blacklist of theatre managements who have not entered into labour agreements; the insertion of a Trade Union labour clause in all licences; and a condemnation of employers who emphasise that their adoption of wage agreements do not necessarily demand that employees should become members of the Union.

The Conference meets from Monday to Friday next week at Gatti's Restaurant, Strand, W.C.

L.C.C. AND ANTI-NAZI FILMS

Does Political Bias Operate?

Two popular films with similar topical and political flavours occupy a battleground in which the London County Council and the British Board of Film Censors are engaged.

These are "Confessions of a Nazi Spy," which the Board has certificated, and "Professor Mamlock," from which a certificate has been withheld.

The KINE. understands that representations have been made to L.C.C. members on the matter, with a view to that body granting special permission for its screening as has been done with other films.

Had the L.C.C. so wished it could have done this after a viewing without let or hindrance. The film was viewed a week ago by L.C.C. and other representatives of local authorities, and the decision to permit its general screening has not been given.

Since then, the L.C.C. has sought and obtained permission to view "Confessions of a Nazi Spy," which has had a very successful run at the Warner Theatre. The two viewings are not unconnected, and it has been freely rumoured that the L.C.C. may, instead of allowing permission for "Professor Mamlock" to be shown, recommend the non-screening of "Confessions of a Nazi Spy," in spite of its possession of the Censor's certificate.

The Board's point of view is that the two films are not on all fours. "Confessions of a Nazi Spy" is an American film which deals with happenings in America, and is based on recorded events. "Professor Mamlock," on the other hand, deals with domestic events within Germany, is a work of imagination, and thus comes within a different category.

This judgment presumably applies to another film of the same type, entitled "I was a Captive of Nazi Germany," which has been submitted for certification.

A

KINEMATOGRAPH WEEKLY

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Editor: S. G. Raymont.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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OUR AUTHORITIES
Modern Style

OUR Trade is still very seriously concerned with the treatment it received in certain details of local authorities' supervision; we are a long way from satisfied with the L.C.C. attitude on seat-price control, and the general principle which allows our governors to extend its dictation from matters of public safety to wider spheres is by no means agreed.

Nevertheless, there is a steadily advancing recognition of our status as a self-respecting and responsible Industry, and we are able to talk on reasonable terms, as a rule, with the various councils and other bodies who have the overseeing of all our doings.

Very considerable hardship, for instance, has been suffered by many Lancashire exhibitors, particularly in Liverpool, because they found it difficult, and in some cases almost impossible, to comply with the condition which demanded the presence of a fully trained fireman during the hours at which the public were present.

It will be remembered that, in spite of every effort to fulfil the obligations forced upon them, exhibitors have failed, for the simple reason that trained firemen were not available.

Now, happily, the Justices have acknowledged the difficulty which faced the kinemas, and have granted a way out. It is now allowable for a deputy fireman to act, and arrangements for training him are in hand.

Needless to say, the kinema proprietors in the area are doing everything possible to co-operate with the authorities, and classes are now being formed. The present position marks a notable advance from the period when the exhibitor was simply confronted with an order which had to be obeyed; the order might be a good or a bad one, but the help of the man most concerned in carrying it out was not sought or wanted. We are at least moving onward.

BANK NIGHTS

IN order that there should be no charge of concealing the arguments, we reproduce on another page a letter putting forward the claims of the promoters of Bank Nights. The statement is, of course, *ex parte*, and we have no desire to give it more weight than it intrinsically carries; nevertheless, in the interests of common fairness, we quote the organisers' claims in full, recognising, of course, that for every *pro* there is a *con*.

Members of the Trade are, to a considerable extent, suspicious of any move in this direction. This was obvious in their comments at the General Council meeting held during the Summer Conference. They were not unanimous, however, and while this is so, it is no bad policy to hear both sides of the case.

The KINE. put its attitude before its readers some months ago, when a recent President of the C.E.A. indicated that in certain circumstances he would be ready to employ some such expediency.

We felt he was wrong; that at the best the new competition would only be a battle to prove who had the longest pocket, and at the worst it might be the opening of a general campaign which could only end in a sort of beggar-my-neighbour mix-up, with advantage to nobody except a few lucky members of the public—already getting first-class value for their money—and the organisers of the new development.

Long Shots

REFLECTED GLORY—PREPARING ROYAL GALA NIGHT—GARSON KANIN HERE—KING-HALL'S SUCCESS — GLIDERS IN COLOUR — FILM ENCORES — BRITISH FILMS AT WORLD'S FAIR

PARENTS of film stars are not usually news, but I was very pleased to have the opportunity to meet Mr. and Mrs. James Durbin, parents of the one and only Deanna, at a reception at which C. M. Woolf was host the other evening. The father and mother of the Pocket Prima Donna turned out to be a pleasant middle-aged couple who are still a little bewildered by the fierce limelight reflected on them by their daughter's fame. However, they handled the big gathering of Pressmen with a simple directness that made an excellent impression.

CHIEF subject of interest was Deanna's reported romance with Vaughn Paul, assistant director son of the Universal executive. The Durbins' visit here should in itself set at rest the somewhat wild rumours that have been going the rounds as to the seriousness of the affair. Mr. Durbin adds that he not only approves of the friendship, but encourages it.

"DEANNA," he told me, "was becoming too much of a recluse. She got into the habit of retiring to her room after the day's work. We were worried about it. Now Mr. Paul takes her out from time to time. He is company for her and that is all there is to it."

MR. AND MRS. DURBIN hail from Lancashire, whence they emigrated to Canada 28 years ago, and he is looking forward to a reunion with a brother in Manchester! Among the prominent Trade personalities present at a very enjoyable affair were Frank Ditcham and Billy Jay.

AS will be seen in another column, preparations for the Royal Gala show at the State, Kilburn, are well advanced, and the C.T.B.F. should be able to look forward to some easement of its financial strain as a result. What the Hyams brothers will eventually dish up nobody dare prophesy yet, but Mick is now on the *Champlain*, as the first stage of his trip to Hollywood, where he will, I expect, tempt some of the stars to come over and participate in the show.

RICHARD NORTON'S progress towards recovery from his very serious motor accident is disappointingly slow, but it is nevertheless encouraging to know that headway can be recorded, and that his return to his desk is a matter of time. The number of times his name has been sympathetically upon the lips of his friends is a witness to the high esteem in which he is held, and to the sincere desire to see him whole and fit again.

HAD an interesting chat on Trade affairs with Garson Kanin, director of RKO-Radio's "Bachelor Mother," when he arrived in this country for a short holiday last week. Having made previously "The Great Man Votes" and "A Man to Remember," in addition to serving for many years in numerous Hollywood studios, Garson is in an ideal position to discuss production and distribution problems.

I WAS able to get some idea of Garson's latest effort. Ginger Rogers, it would appear, has her greatest acting role to date in "Bachelor Mother," while the studio's choice of placing David Niven in the male lead has been totally justified. Harry Burgess gave me some impressive figures proving the comedy's success in New York.

WE had an unusually interesting talk last week when the London Cinema Luncheon Club met under the chairmanship of Wilfrid Phillips, of Odeon, to listen to Commander Stephen King-Hall. He proved himself one of those attractive speakers who is master of his own subject, and keener on interesting his hearers in it than on lecturing them on their own special topics.

SO the Commander, knowing we are all students of European politics these days, gave us a most fascinating analysis of the state of affairs in Germany, with particular attention to the mental attitude of the man in the street in that country. I think he dispelled a good many illusions, and enabled the members of the club to clear their minds of some of the misconceptions which are confusing the issue, taking the opportunity meanwhile of giving a straight talk on the real facts.

WE are now better informed than we were about the reactions of the average German to his own conditions and our attitude towards his Führer, and King-Hall's information bureau is doing good work in helping them to see us as we are. The next meeting of the Luncheon Club will be after the holidays—on September 13, and W. J. Gell will be in the chair.

THE quotations from speeches made by Government spokesmen in Parliament during the passing of the Cinematograph Act of 1909, which appeared in last week's KINE., have stirred up a very keen interest.

FRANK CAPRA, who with Robert Riskin has formed Capra Productions

A NUMBER of prominent members of the exhibiting side of the Industry have written to thank the KINE. for unearthing the statements made at that time, statements which prove that public safety was the sole reason for the introduction of the Bill, and that it was not intended at that time that its scope should be enlarged to cover matters entirely outside the physical safety of the kinema-goer, as Mr. Stamp suggested in his Blackpool speech.

I REFERRED in these notes some weeks ago to the fact that films had at last reached the dignity of discussion by the British Association at its meeting at Dundee this summer.

BY courtesy of Richard R. Ford, of Odeon Theatres, I am given the names and subjects of the four speakers chosen. They are: A. McKie, "Films in Schools"; Dr. W. B. Inglis, "Children and Entertainment Films"; A. Cavalcanti, "Propaganda by Films"; Oliver Bell, "Public Taste and Entertainment Films." Mr. Ford will lead the discussion following the papers, and will summarise them for the B.A. members who are attending the session.

I REMEMBER seeing—twelve months ago and more—a Dufaycolor film shot from an aeroplane high above the clouds over London and the Home Counties, the first time colour had been so employed. Now attempts are being made to shoot a colour film from a glider by means of an automatic camera fixed to a machine that will fly over Dunstable Downs to make "The Sky Game."

IT was hoped to get the film shot last Saturday, but an unavoidable delay occurred, and the probability is that it will be shot next week. It is intended to fly gliders to a height of a few thousand feet, and the operator is then to release the catch of the camera and photograph his fellow gliders. The use of an aeroplane was ruled out as its lowest speed is too fast for the speediest glider.

CAPRA FORMING OWN UNIT

KINE. New York Cable from Motion Picture Daily

FRANK CAPRA AND ROBERT RISKIN form Frank Capra Productions to produce independently beginning of Fall. No distributor yet set, but understood here may be U.A. or perhaps Columbia. Robert Riskin is on the "Queen Mary."

THE INDUSTRY is to observe golden jubilee at the beginning of August, and as a climax of fiftieth anniversary there will be a week's celebration, October 1 to 7, to include national publicity drive for increased attendance.

JAMES ROOSEVELT, resigned U.A. director, is succeeded by James Mulvey for Samuel Goldwyn.

GRAND NATIONAL-EDUCATIONAL set-up has been approved by stockholders. There are new financing plans to bring in one million dollars. The company plans 36 features plus Westerns and colour cartoons for next season.

LOEW'S has 40-week net profit to June 8 last of $8,173,060.

UNIVERSAL expects by July 31 to finish twelve months at net profit approximately one million dollars.

U.S. SENATE passes Neely Bill, but no action expected in the House this session.

NOT only altitude but depth is being adapted to colour films. As stated elsewhere in this issue, Gaumont-British Instructional has been very successful with some under-water shots of sticklebats in the latest "Secrets of Nature."

IT is interesting to learn that the "encore" has made its way into the kinema. During the screening of "The Mikado" at Bournemouth recently, Gilbert and Sullivan fans were so carried away by the realistic settings and beautifully-sung numbers that a cry of "Encore" was raised which spread through the theatre.

TO meet the emergency Manager Able appeared on the stage and announced that in view of the enthusiastic receptions he proposed favouring the audience with an encore similar to that of a stage production at certain times during the running of the film should the amount of applause demand it. "Three Little Maids" and "Tit-Willow" were repeated in this way.

SUCH an event shows how close to the actual our screen presentations have approached. The black and white technique of silent days necessitated an acceptance, more or less unconscious, of an illusion, but with the coming of well-chosen colour and the perfection of sound, illusions have disappeared and a semblance of reality has been achieved which is accountable for the "Encore" call which rose at Bournemouth.

A SON has been born to Mrs. Redgrave, wife of Michael Redgrave, actor and film star. The happy pair already have a daughter, Vanessa, born in 1937. Mrs. Redgrave is the daughter of the headmaster of the Royal Naval College, Dartmouth, E. W. E. Kempson.

IN spite of the criticism which has been engendered on this side of the Atlantic finding fault with the type of film sent for exhibition in the British Pavilion at the World's Fair in New York, the pictures shown there are drawing big crowds.

AN official of the British section informs the KINE. that seven shows a day are given and the daily audience is 2,000 and over, a weekly total of nearly 18,000 people. Not bad for a 200-seater, which has to accommodate standing patrons at every show.

THE films selected are of documentary interest and deal with the scenic beauty of Britain, subjects of educational value, travel, etc. They are immensely popular, as American people, although they so greatly enjoy such films, have very little opportunity to see them in the kinemas there. The film "Coronation," which incorporates the crowning of [illegible] Westminster Abbey, is having a [illegible] appeal.

"YOU heralds of the new world order can inspire a hate-free, fear-free, greed-free world." This was Dr. Frank Buchman's message to film stars and producers assembled at a luncheon in Hollywood last Saturday, at which Louis B. Mayer was host. The "heralds" were film producers and actors, and Will Hays promised the support of the film Industry for moral rearmament. It will be interesting to see the new type of feature film which shall be hate-free, fear-free, greed-free. A new set of storywriters will be needed.

ONE of the arrivals on the *Normandie* on Tuesday was an old friend, Bill Cameron Menzies, who is over to work for Korda on "Thief of Baghdad." Always one of the most unassuming of men, he was very diffident about the job which had brought him 6,000 miles. He was not at the moment at all sure what his exact work would be, but he will be mainly responsible with Lawrence Butler for the success of the trick work upon which much of the success of the picture depends.

BUTLER has prepared a complete test reel of effects required and Menzies will combine these ideas with the full-size setting, on which he is an expert. Hal Rosson is also here, and it is likely that he will work with them before he starts on Korda's next, "Manon Lescaut."

CHARLES LEEDS, of Highbury Studios, tells me that Maurice Elvey, working at Dartmouth on "Sons of the Sea," has turned in some magnificent Dufaycolor shots. There is a kick when you see your daily rushes in colour, and now that Dufaycolor is able to give a special 12 hour service this production is providing an excellent test of the organisation.

THE STROLLER.

CLOSE-UPS

By

Screencomber

QUITE APPARENT

SOMETHING new in Press receptions at last! On Monday they threw a cocktail party to Mr. and Mrs. (Deanna) Durbin, and shortly we are to have a visit from Mr. and Mrs. (Shirley) Temple.

Here is a novelty that I would very much like to see extended. For instance, I have never met Bing Crosby's paternal uncle, and I would give quite a lot to be introduced to Dietrich's great aunt, or Garbo's second cousin on her mother's side.

At a Press party held to meet "Screencomber's" grandfather the old gentleman said, "He was always a wild lad, and we expected the worst when he was took with poetry as a boy. Neither he nor the poetry has improved much since. We had planned a career for him as a safe-blower, and naturally we were shocked when we heard he'd gone in for films instead."

AL CONFUCIUS SAYS

"THEY'VE got that many bars it's no wonder them circuit chiefs are drunk with power."

TO BECOME A PRODUCER

FIRST get your story—no easy matter, I assure you. Go around till you hear tell of a successful play or novel, but don't be precipitate. Patience is required.

If you jump in too early you are liable to pick the story up much too cheaply, so wait till some of the other companies start bidding for it and, when the figure gets sufficiently high, jump in and send the price soaring, for obviously no story can be called a successful one until the bidding gets way up in the thousands.

Having paid a record price for your story hit, alter the title, so that patrons won't know it's the successful play or novel you originally bought. Lest some of the more cunning members of the public should get an inkling that it is actually the same story, under another name, have a group of expensive writers brought in to alter the beginning, revamp the ending, and give a new twist to the middle.

When it has been rewritten beyond all hope of recognition, try to think up a new angle on it. Read it through from a new viewpoint—standing on your head, for instance. This will give an entirely different angle on the story, though it also clears the head, which, of course, is a bad thing for a producer. Engage an expensive cast, a top notch director, publicise well, and then put the whole thing on the highest and most inaccessible shelf.

You can now consider yourself a successful film producer.

VOICE CONTROL

HOLLYWOOD'S latest invention is a machine that is able to analyse any voice. Suppose your voice is made up of components from Nos. 1 to 10, and that, say, component eight or nine is what makes your voice so unattractive, then, by means of this invention, these components can be eliminated, leaving your voice pure and sweet.

Being a little sceptical about new inventions I have asked the Editor whether we might test this new marvel on our Associate Editor's bellow. If it succeeds in removing components one, two, three, four, five, six, seven, eight, nine, and ten, which mostly consist of cuss words, and leaves that voice sounding soft and sweet then I will indeed feel the inventor has done something for humanity in general, and myself in particular.

While he is at it maybe the inventor might think up a little gadget to go with the machine for removing the smell of beer from components five, six, seven, and eight; he would then also earn the gratitude of the Associate's charming secretary.

WHO?

Who is it that's the backbone of the motion picture game?
The producer, the renter, and exhibitor.

Who is it wants neither riches nor fame?
The producer, the renter, and exhibitor.

Who stands the racket, losing money by the pot,
And yet can still drive Rolls Royces and buy a luxury yacht?
Who is it blames the other for the slumps we've mostly got?
The producer, the renter, and exhibitor.

Who'd give their lives and fortune to see the film trade first?
The producer, the renter, and exhibitor.
Who in this mighty trade of ours has got a greater thirst?
"Screencomber," the Associate Editor and "Screencomber."

Who never said "No" to a buckshee film feed.
Who on at least one point are quite agreed
That bigger and better free lunches are the trade's greatest need?
"Screencomber," the Editor, the Associate Editor, the technical editor, the whole editorial staff, the film critics, the office boy (to be continued next week).

AUTHORITIES AND THEIR POWERS

HOW FAR DOES THE 1909 ACT GO?

By A Special Correspondent

ARISING out of the paper read at Blackpool by the chairman of the L.C.C. Entertainments Committee more and more discussion is taking place on the exact powers of local authorities in the matter of kinema licences under the 1909 Act, and whether they are exceeding their powers.

The Act is entitled "An Act to make better provision for securing safety at kinematograph and other exhibitions." Section 1 provides that an exhibition of pictures, for the purposes of which inflammable films are used, shall not be given unless the regulations made by the Home Secretary, for securing safety, are complied with or, with certain exceptions, elsewhere than in premises licensed for the purpose.

Section 2 (1) provides that local authorities may grant licences to such persons as they think fit to use specified premises for kinematograph exhibitions on such terms and conditions and under such restrictions as, subject to the regulations of the Secretary of State, they may determine. The remainder of the Act is supplementary and subsidiary to these main provisions.

Purely for Safety

It seems clear from the statements of Ministers in 1909 in the Parliamentary debates on the Bill that the intention was merely to require precautions to be taken against fire and nothing else. But the language employed in Section 2 is so general that the English Courts have held that licensing authorities have a wide discretion as to the conditions which they may attach to licences and are not restricted to safety conditions.

In particular, the Courts have recognised the validity of a condition as to what films may be exhibited. It is hardly to be expected that the Courts would hold that while a censorship condition designed to safeguard the morals of the public is admissible a seat control condition designed to safeguard the pockets of the public is inadmissible.

Penalties

The position is altogether different where, as happened in a recent case, the action of the licensing authority compels premises to close for a period by way of punishment for misconduct. The power of local authorities to grant or renew licences, though permissive and not mandatory, must presumably be exercised reasonably, and a **Court would, it is suggested, not be likely to hold that it is a reasonable exercise of the power for a licensing authority to refuse to renew a licence from the date of expiry while prepared to renew it from a date two days later despite the absence of any change of circumstances in the meantime.**

It is true that Section 3 of the Act of 1909 enacts that where there has been a contravention of a condition attached to the licence the occupier of the premises "shall be liable, on summary conviction, to a fine not exceeding £20, and in the case of a continuing offence to a further penalty of £5 for each day during which the offence continues, and the licence (if any) shall be liable to be revoked by the County Council."

It may be that just as the fine under this provision is a *maximum* of £20, so the additional penalty of revocation of licence is also a maximum and may be mitigated to suspension.

But it would appear that the words "on summary conviction" govern the whole of the provision, for surely the legislature never contemplated that, even if the decision as to revocation (or suspension) of licence would not rest with the Court, it would be competent for the licensing authority to revoke (or suspend) the licence except after conviction by the Court.

At any rate that is how it strikes a layman. In the case under notice the licensing authority took no proceedings in Court against the licensee.

In Scotland the view has always been taken that the Act is a safety provision pure and simple, though there the question has not come before the Courts.

Guernsey Halls Unite in S.O. Petition

Following the strong lead for Sunday kinema opening in Guernsey given by Eric Snelling, manager of the Regal, announcement has been made that other kinemas will collaborate in petitioning authorities towards this end.

Manager "Jock" Kerr, representing Gaumont-British (Gaumont and Lyric kinemas), C. H. Cross, manager and proprietor of the North Cinema, are to join Eric Snelling in the proposed petition to be put before the Guernsey Royal Court in the near future.

DEATH OF G. W. HINDLE

George W. Hindle, a well-known Leeds journalist and a familiar figure with many members of the Yorkshire kinema Trade, died on Monday. Mr. Hindle had been a Trade paper correspondent for many years and had attended meetings of the Leeds C.E.A. regularly until the recent illness which necessitated an operation at the Bradford Royal Infirmary.

Expressions of sympathy and wishing him a speedy recovery were made when information of his illness was conveyed at the meeting of the Leeds branch a week last Friday.

Sheffield's Next Meeting

The monthly meeting of the Sheffield C.E.A. will be held on Friday next, July 21, at the King's Head Hotel, Sheffield, at 3 p.m.

Manchester Modifies Fire-fighting Rule

JUSTICES ACCEDE TO EXHIBITORS' REQUEST

Following representation from the local C.E.A. branch, Manchester Licensing Justices have sanctioned the alteration of the clause on the current licence respecting the duties of firemen in kinemas.

At the meeting of the Executive Committee of the Manchester branch C.E.A. it was reported that a letter to this effect had been received from Superintendent Hogg.

The meeting expressed appreciation of the concession and it was decided that a copy of Mr. Hogg's letter be sent to each member of the committee.

A letter from W. A. Hockman, of the Gaumont, Manchester, respecting one-way traffic in Oxford Street was considered, and it was decided "That the branch support our members in the affected area in their efforts to secure the reversion of Oxford Street to two-way traffic, and a sub-committee was appointed consisting of Messrs. Hockman, Fennell, Newbould, Fancourt and the secretary, with Mr. Robinson, of the Regal Kinema (co-opted), to work in conjunction with Jesse Hewitt's committee of all interests concerned."

H. Newbould gave a short résumé of the work of the Television Committee and asked that a recommendation go from this meeting to the members, that they support the Television Committee in its efforts to prevent the diffusion to home sets of all films that are bookable to kinemas. It was agreed that this be done and Mr. Newbould's report was approved.

C. W. Fennell suggested that the film interests outside the K.R.S. membership should be brought into line and to include the foreign films, many of which were at present being shown in this country. The meeting approved Mr. Fennell's suggestion.

BIGGER BUDGET PLANS FOR MONOGRAM

Ray Johnston and W. J. Gell at Pathe Conference

Over the week-end the administrative and selling staffs of Pathé Pictures, Ltd., attended one of the periodical conferences of the company, presided over by W. J. Gell, managing director.

W. Ray Johnston, president of Monogram, George West, a director, and Ralph Bettinson were present, and at a dinner in the Oak Room at the Trocadero, W., both Mr. Johnston and Mr. Gell spoke of Monogram's schedule of production for the new programme, and of the company's policy to build up a substantial stellar roster.

It is Mr. Johnston's first visit to this country, and Mr. Gell paid tribute to the Monogram chief when he recounted the number of years he had been associated with him in the distribution of his pictures in this country, even years before Monogram was a name in the Industry.

He said that Monogram were indeed fortunate to have at their helm a man of Mr. Johnston's wide experience and capability. He was a man that had an unshakeable faith in independent effort and had proved on more than one occasion that his opinion in this respect was cast-iron by the delivery of such pictures as "Boy of the Streets" and "I Am a Criminal."

"He has built up a team of helpers at the studio," said Mr. Gell, "whose enthusiasm and knowledge of the box-office trend should in itself constitute sufficient enough guarantee that the coming line-up of product will set a new standard for the company and meet with every success."

Ray Johnston said that the success of the current Monogram programme both in this country and in America had induced the producers to increase the budget on the new schedule by 50 per cent. on the super attractions and 33 per cent. on the remaining productions.

He pointed out that "Murder in the Big House," one of the remaining pictures on the current programme, would be one of the most outstanding subjects produced by Monogram, they having allocated more money to this production than any other produced by the company.

He said that Monogram were in the fortunate position of having as its property more than thirty stories and a number of well-known players already assigned, such as Jackie Cooper, Jean Parker, Charles Bickford, Frankie Darro and Boris Karloff.

A.B.F.D. Short for World's Fair

The survey of British lighthouses and lightships produced by John Eldridge and released by A.B.F.D. as a featurette under the title "Sea Lights" has been selected for inclusion in the British Pavilion at the New York World's Fair.

It was recommended by the Travel and Industrial Development Association of Great Britain and Ireland as an item in their "Come to Britain" campaign.

BATTERSEA COUNCIL'S FILM SHOWS

Schools to Sell Tickets for Educationals

Battersea Borough Council Public Amenities Committee has decided to continue the series of kinema performances as in former years. These will be given in the Grand Hall every Thursday, from September 14 to November 30, 1939, and from January 11 to March 14, 1940. Films of topical and educational interest will be shown. The afternoon performance, to begin at 5.30 p.m., is intended for school children, and tickets of admission (2d. and 4d.) can only be obtained from the schools.

For the evening performance, which opens at 8.15 p.m., prices of admission will be threepence and sixpence for children and adults respectively in the area of the hall, and sixpence each in the balcony.

One afternoon performance for school children will be given during the Christmas holidays, on Monday, January 1.

Need Newsreels Commit Hara-Kiri?

(A Note from a Special and Independent Correspondent, with whose views the KINE. WEEKLY'S policy does not necessarily coincide)

MY title doesn't mean a new find in newsreel commentators—so Emmett and Jefferies may heave that sigh of relief—but—**television**—and **newsreels.**

It is part of the vast interlocking network of television-by-B.B.C.-with-or-without-the-film Trade, and deserves even at this early stage a very special word—and an emphasis on just one angle—on the principle that it's supposed to be civilised to stop a guy heading for suicide! So here's one exhibitor (not a very important one—merely an observing one) who'd like to say just this:—

To-day Newsreels (or some of them) are supplied to B.B.C. for as wide a service as the B.B.C. can at present give, for a sum which any *one* kinema screen *alone* pays for a newsreel.

Now the exhibitor says the only way that 'vision can develop cheaply is by getting newsreels (and Disneys and one or two foreign films) for practically nothing—because, says this exhibitor, they are the only good and foolproof and reliable parts of the present programme.

So, he goes on, here is 'vision climbing up on the shoulders of the film Trade—whose shoulders have far to many burdens anyway.

And, he logically enough concludes, "here am I supporting a newsreel, something which, in its turn, is the chief means of developing this new medium which—I genuinely fear—is going to be the biggest competitive menace to the screen yet devised.

"I don't want to obstruct an important modern invention which must in some form come sooner or later, but I've troubles of my own thrust on me—I don't have to go and seek fresh ones."

But what I ask the Newsreel Association is why have *they* put *themselves* on the spot?

The Plain Business of It

The economics of newsreel making is recognised to be that "*the bunce is after the release copies*"; that is, it's the three, seven and ten-day-old newsreel exhibitor who makes it possible for the topical gazettes to flourish.

Now imagine in the next year or two, when the price of 'vision sets is much reduced and "looking in" is much more general (because of the proposed B.B.C. 'vision extensions in the provinces)—my audience, or some of them, will still (I hope) come into a kinema.

They will find they saw at home last week *for nothing* what I now have the cheek to charge them for; **I reproduce THIS week HISTORY because they saw it LAST week at home as NEWS!**

I'm not such a mug as to "cheapen" entertainment in the eyes of my patrons. *So out will go my newsreel . . .* and the chap's across the way *and* the bloke's around the corner.

And will the release copy exhibitor (on whom the newsreel maker makes no profit) be any better off? He'll still be showing *on Wednesday night* the same scenes that the people saw in the pub, club or home 'vision set at *Monday* lunchtime!

So the release date newsreel exhibitor will be showing, if not exactly history, stale news—which is worse than no news—and then, of course, *he'll* cancel the newsreel!

Now all this is so elementary, my dear Watson—so self-evident—that we must assume that by now the newsreel people are well aware that their well-meant and all-too-generous B.B.C. television hook-up can easily become the Frankenstein monster to destroy their future career. They must see that newsreel service and newsreel profits which have now gone on long enough to be almost a birthright are now being given away *nationally* (!) for a mess of B.B.C. pottage compounded of equal parts of vague threat, hope of national co-operation by B.B.C. with Trade, mere bluff and *£15 a week*!

Well, Mr. Newsreel Maker—*you have been warned*!! *D'ye still want to commit hara-kiri*?—If so you're not dragging me with you, Brother!

OBSERVATOR.

[If readers indicate that they would like "Observator" to write more regularly we'll ask him to give us next his exhibitor views on "Redundancy," Revised Version. Postcards, please!—ED.]

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 20 AND WED., JULY 26

Thursday

Where's That Fire (*20th Century-Fox*)

"U." Century Theatre. 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

Cast: Will Hay, Graham Moffatt, Moore Marriott. **Director:** Marcel Varnel.

Will Hay's latest film finds him portraying a highly comical Captain Viking, head of a "one-horse" fire brigade in a small town. Lack of fires limits his scope, and that of his "stooges," Moore Marriott and Graham Moffatt, but the redoubtable Viking finds ways and means of increasing his scope.

The ways and means are not always satisfactory and their results not always what was intended, but they are claimed to provide a succession of hilarious incidents and terrific comedy.

The story follows the ambitious captain through several adventures, eventually showing him achieving success in foiling an attempted theft of the Crown Jewels from the Tower of London. Team work, a characteristic of Will Hay's films, is largely responsible for the great success of the film. "Where's That Fire?" is a Twentieth Century production.

Boys' Reformatory (*Pathe*)

Piccadilly Theatre. 3 p.m.

Cast: Frankie Darro, Frank Coghlan, Jun., Grant Withers, Lillian Elliott, Ben Welden. **Director:** Howard Bretherton.

Much of the action of this powerful story centres around the "little big house" and concerns the adventures of Tommy Ryan (Frankie Darro), a square shooter, who "took the rap" for his foster-brother in order not to break his mother's heart.

Tommy goes to reform school when he is caught by the police trying to ditch a car that Eddie, his foster-brother (Frank Coghlan, Jun.), has stolen. Because he won't squeal he wins the grudging admiration of Knuckles, juvenile head of a gang working for Mike Hearn, hi-jacker.

Tommy does not accept this friendship of Knuckles until Eddie, instead of going straight, also arrives at the reform school, explaining that he was framed by Hearn. Then Tommy, although he is the trusted assistant of Dr. Owens at the school, joins the other boys in a break and escapes. He goes to work for Hearn in order to get evidence against him.

A thrilling climax ensues as Knuckles and Hearn fall into Tommy's trap and discover that all the time he was working for the law, as Dr. Owens races against time to save Tommy's life.

Friday

Shorts (*Columbia*)

Private Theatre. 11 a.m.

A representative selection of short features from the new Columbia schedule includes the ever-popular Andy Clyde and Charlie Chase. The former actor will be seen in "The Chump Takes a Bump" and "Trouble Finds Andy Clyde," while "Skinny the Moocher" is the title of the Chase vehicle. Two "shorts" are from the "Scrappy" series—"Scrappy's Side Show" and "A Worm's Eye View."

The last two subjects are from two new series of Columbia shorts. One is "Washington Parade, No. 2," an interesting film of life in the American capital. The other is from the "Music Hall" series, entitled "A Night at the Troc."

The Girl from Nowhere (*Pathe*)

Piccadilly Theatre. 3 p.m.

Cast: Anne Nagel, Warren Hull, Weldon Heyburn, Mayo Methot, Lester Mathews. **Director:** Lambert Hillyer.

"The Girl from Nowhere" tells the dramatic story of seven lives changed by a blackmailer's threat. Although Margaret Wilson (Anne Nagel) was born in prison, her foster parents never tell her this fact, and it is not until the eve of her marriage to Dr. Robert Benson (Warren Hull) that the girl learns the truth.

A blackmailer, possessing this secret knowledge, can get nothing from Margaret's foster parents, and when Dr. Benson throws him out of the house the crook takes his proof to unscrupulous Dr. White, who is Benson's only rival for a very important medical appointment. White tries to make use of this knowledge to force Benson to withdraw his candidacy, but Betty Gilbert, wife of the blackmailer and friend to Margaret's real mother who has died in prison, shoots White in order to get back the proof.

A thrilling climax brings the picture to a powerful conclusion.

Monday

Stronger than Desire (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Virginia Bruce, Walter Pidgeon, Rita Johnson, Ann Dvorak, Ilka Chase, Lee Bowman, Ferika Boros, Margaret Burt, John Hamilton. **Director:** Leslie Fenton.

"Stronger Than Desire" brings to the screen again Virginia Bruce and Walter Pidgeon, who scored so happily in "Society Lawyer." The picture has a tense, modern life theme, into which blackmail and an exciting murder mystery bring suspense.

Miss Bruce and Pidgeon play a prosperous lawyer and his wife, and when the former suspects her husband of a flirtation she retaliates with one on her own account, which leads to her becoming involved in crime. Another woman faces trial for the murder she thinks she has committed, and her husband, by unravelling clues and by a clever move in court, extricates both women.

Dramatic highlights include the finding of the "other woman" clue in a reflection in a photograph of the eye of the murder victim; dramatic twists in the courtroom; Miss Bruce's encounter with the blackmailer, and other thrills intermingled with intimate family life and romance.

Elaborate pent-houses, modern night-clubs, fashion salons and other New York locales are among the sets in the production, while the lavish costumes include 21 modern ensembles worn by Miss Bruce in various episodes. John W. Considine, Jun., produced.

Anne Nagel and Warren Hull in a scene from THE GIRL FROM NOWHERE, which Pathe is Trade showing on Friday, July 21, at the Piccadilly Theatre, at 3 p.m.

Tuesday

Second Fiddle (*20th Century-Fox*)

Century Theatre. 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

Cast: Tyrone Power, Sonja Henie, Rudy Vallee, Edna May Oliver, Mary Healy, Lyle Talbot, Alan Dinehart. **Director:** Sidney Lanfield.

Irving Berlin provided the sparkling musical score for Sonja Henie's latest co-starring film with Tyrone Power. It presents the Norwegian star as a country school mistress who teaches her small charges to skate as well as to learn the three R's. She is whirled to Hollywood film fame after a nation-wide search for a star for one of the year's biggest films and encounters the dynamic studio publicity man played by Tyrone Power.

She becomes involved in the romantic attachments of singing star Rudy Vallee and a blues singer, played by an attractive newcomer, Mary Healy. The story is played against lavish backgrounds and affords the star splendid opportunities for getting across her winsome personality as well as demonstrating her amazing prowess on the ice.

Edna May Oliver is prominently cast as an entertaining chaperone of the new star and, to the tune of lilting Berlin melodies, the romantic entanglements are successfully solved.

Racketeers of the Range (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: George O'Brien, Marjorie Reynolds, Chill Wills, Gay Seabrook, Robert Fiske, Monte Montague, Ben Corbett, Ray Whitley. **Director:** D. Ross Lederman.

Dealing with the exploits of a modern cattleman in waging a single-handed battle against a big meat-packing corporation, to save himself and his fellow ranchers from disaster, "Racketeers of the Range" stars George O'Brien. Accompanying a load of cattle to the relatively small Lewis packing plant, O'Brien learns that the company is in a bad way and is almost forced to close down by the much more powerful Midwest company.

If the Midwest outfit succeed in their object, the ranchers will either have to accept the ruinous prices for their cattle, or ship them East—likewise at a ruinous cost.

The girl owner of the smaller company is preparing to sell out, but O'Brien manages to secure control. How the other ranchers, afraid of the crooked activities of the Midwest company, sell their cattle direct to O'Brien so that he will be responsible for transporting them to the plant, the attempt to kidnap the rancher, and his eventual triumph over his rivals, bring the film to its absorbing climax.

Confidential Lady (*First National*)

Piccadilly Theatre. 3 p.m.

Cast: Ben Lyon, Jane Baxter, Athole Stewart, Jean Cadell, Ronald Ward, Frederick Burtwell, Gibb McLaughlin, Gordon McLeod. **Director:** Arthur Woods.

The latest Teddington production to be presented by First National, "Confidential Lady," is described as a snappy comedy with a newspaper background. Ben Lyon, long popular as a radio and variety star, returns to films in this production as a young Press reporter whose nose for news leads him into a hornet's nest of romantic misunderstandings.

Jane Baxter is seen as a young girl who is jilted at the altar, when her father loses all his money, and she becomes a confirmed man-hater. Ben Lyon is sent down by his paper to get the story, but just misses seeing Jane. Bitterly hurt, Jane takes a flat in London and lives with her old nurse, becomes involved with the proprietor of Jim's paper, and is responsible for his losing his job.

There are further very amusing complications before Jill decides to leave her flat and to return to the country—to be followed by Jim!

Just William (*Associated British*)

Cambridge Theatre. 8.30 p.m.

Cast: Fred Emney, Dick Lupino, Basil Radford, Iris Hoey. **Director:** Graham Cutts.

Richmal Crompton's famous "William" stories provide the material for this English family picture which should find a "ready-made" public in every corner of the British Isles. William is the prototype of all mischievous youngsters whose escapades have a way of turning out happily.

Another member of the famous Lupino family, Dick, makes his bow to the public as the "bad boy" himself. His pranks include the fooling of a would-be conjuror at school, abduction of half the perambulator babies in town and dumping them at a baby show, and intervention in local politics where Father is a candidate.

Fred Emney gets some excellent material as William's father, well suited to his off-handed style of delivery; Iris Hoey is much at home as his fluttery wife, and Basil Radford is the villain of the piece as Emney's rival for election to the local council.

Wednesday

Career (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: Anne Shirley, Edward Ellis, Alice Eden, John Archer, Samuel S. Hinds, Janet Beecher, Leon Errol. **Director:** Leigh Jason.

A vivid drama of real life, "Career," in which Anne Shirley and Edward Ellis are reunited after their former triumph in "A Man to Remember," deals with the affairs of a small town in 1931. Ellis portrays a kindly old store-keeper and leading counsellor of the community, who is concerned about the state of the nation and the condition of the town's bank.

The banker's daughter and son, together with Ellis' son and another girl, form the romantic element of the story. The banker's wife, however, is the girl Ellis was in love with when he was a young man, although he eventually married another. The interweaving of these three romances; the collapse of the local bank; Ellis' stand against a mob which holds him responsible for its failure; his adjustment of domestic relations with his own wife, while smoothing out his son's tangled affairs; and his efforts to re-establish the bank, all make absorbing realistic and human screen entertainment.

Way Down South (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.

Cast: Bobby Breen, Alan Mowbray, Ralph Morgan, Clarence Muse, Steffi Duna, Sally Blane, Edwin Maxwell, Charles Middleton, Robert Greig. **Director:** Bernard Vorhaus.

Presenting Bobby Breen in the starring rôle, "Way Down South," a Principal production, is said to offer Bobby Breen every opportunity for both his singing and histrionic talents. The young star is seen as the son of the owner of a luxurious plantation in Old Louisiana, where the slaves live in happiness under the generosity of Ralph Morgan, Bobby's father. Morgan's business affairs are cared for by Edwin Maxwell, a lawyer, whose only weakness is Steffi Duna, a glamorous actress appearing at a New Orleans theatre.

When Morgan is fatally injured while trying to pacify a frightened horse, Maxwell is made executor of the estate. Bobby learns that Maxwell has given permission for the whipping of a slave, and rebels.

Bobby forms a friendship with Alan Mowbray, the kindly owner of the inn where he is staying, and, with the faithful Muse, they are responsible for returning the homely spirit to the plantation.

NEW PRODUCT ANALYSED

DRAMA
Boys' Reformatory
The Girl from Nowhere
Stronger Than Desire
Career
Way Down South

COMEDY DRAMA
Confidential Lady

COMEDY
Where's That Fire
Just William

MUSICAL
Second Fiddle

WESTERN
Racketeers of the Range

Bank Nights and the Exhibitor

THE PROMOTERS' CASE—*Continued from page 3*

(3) The kinemas in this country which are discontinuing their own rather crude versions of Bank Night do so at our request so that only properly organised schemes can be run. This obviates any possible fear of a prosecution for obstruction which could be caused through the unusual interest of the public in the scheme.

Bank Night has definitely shown that box-office receipts improve, and if exhibitors are finding it more and more necessary to resort to inducements in order to make their business pay, Bank Night, as an organised scheme, is preferable to other meretricious aids now employed, such as Sunday joints, pigs-heads, jams and sweets.

Whilst it is difficult enough for independents to survive competition to-day, even the major circuits have shown that extraneous help is necessary to maintain the public's interest in their theatres. We cannot, therefore, understand why Bank Night should be chosen as the scapegoat, as, run under our auspices, it is a properly organised proposition, proving successful in America, a country which, without doubt, sets a standard in entertainment values and showmanship.

So far from any death-blow having been dealt it, Bank Night will save those exhibitors whose own death-blow is imminent, and as a Trade paper has summed up the position: "If Bank Night brings more money into the Industry, it is something to be encouraged."

No one will deny that receipts are falling off, and that with little outside capital coming in to the production, distribution and theatre sides of the Industry and the consequent unemployment, thought should have been given before a large potential revenue—which would ultimately percolate to all branches of the Industry, is turned away from the box-office because of a scarcity or a failure to face the fact that inducements always existed and always will exist and the proper organisation and utilisation of the right inducement represents Good Showmanship."

H. HENRI,
Director, Bank Night, Ltd.,
25, Haymarket, S.W.1.

Will Hay, Moore Marriott, and Graham Moffatt in their latest production WHERE'S THAT FIRE, which 20th-Fox is Trade showing at the Century Theatre to-day (Thursday)

At the suggestion of S. E. Wick[illegible]en, manager of the Ritz, in the County C[illegible]ma circuit at Southend, the Southend [illegible]ca-tion Committee has appointed a com[illegible]tee of school teachers to co-operate with [illegible] in the selection of programmes for the w[illegible]kly matinée of the Mickey Mouse Club.

OVERBUILDING WILL BREAK OUT AFRESH—Says E. J. HINGE

C.E.A. President's Warning at Manchester Meeting

E. J. HINGE

CONTACT WITH K.R.S. TO FORESTALL MORE TROUBLE

DISCUSSIONS at the half-yearly meeting of the Manchester branch, held on Friday in the old council chamber of the Manchester Town Hall, covered a very wide range—from redundancy and television to free shows, strangulation bars and the C.T.B.F.

The presence of E. J. Hinge, president of the C.E.A., gave zest to the search for enlightenment on important questions confronting exhibitors.

This was the first time a branch meeting has been held in the Manchester Town Hall—and is symptomatic of the good relations that exist between the civic authorities and the C.E.A. Arthur Peel presided.

Welcoming exhibitors to the Town Hall, Sir WILLIAM KAY expressed the hope that their deliberations would prove of benefit to themselves and to their patrons. Having interests in the brewing trade, he felt he had a kindred feeling for exhibitors, because when the Government put a heavy tax on beer he ceased to be a brewer and became a tax collector. The tax on beer, like the entertainments tax, was a tax on turnover, and so both bodies had a great deal in common.

He had sat in that council chamber when questions of Sunday kinema exhibitions had been raised. If he might be permitted to give a word of advice, it was that exhibitors should not overstate their case.

"Always keep your statements well within the bounds of reason. Yours is a great Industry from the standpoint of revenue and tax-paying capacity, as well as from the public point of view in providing entertainment for millions."

Tribute to the President

Referring to the presence of Mr. Hinge, the CHAIRMAN described him as "the finest president this association has ever had." Particularly were exhibitors grateful to him for the work which he had done with Mr. Griffiths, of the K.R.S., in connection with the recent campaign against the tax on film stock.

President HINGE said the members of the Northern Branch appreciated the co-operation of the Manchester Branch in helping to make the Blackpool conference such a wonderful success. He made many friends at Blackpool, and before leaving Manchester that day hoped to make many more.

Read the Trade Papers

After Secretary Littler had read the minutes, E. CHESHIRE asked whether it would be possible for the minutes to be circulated three or four days in advance of the meeting.

C. LITTLER replied that after each meeting there was a full report in the Trade Press. Members could study these reports, and if there was anything they wished to raise at a subsequent meeting, make a note of the fact.

Mr. CHESHIRE made a caustic retort, and asked why members should have to rely on "Trade rags." Some members objected to this observation.

W. L. JOHNSON commended the Trade Press reports. He was sure anyone who took a serious interest in the business carefully studied the Trade Press reports. Anyone who wanted to know what the branch was doing would read the Trade papers.

E. CHESHIRE moved, and Coun. V. VIVANTE seconded, the proposition that the minutes of the previous meeting should be circulated three or four days in advance of the subsequent meeting.

Only two votes were cast in favour of this, the majority against being about 60.

New Clauses in Licences

The CHAIRMAN sounded a note of warning with regard to the issue of new licences, and appealed to members whenever they had a suspicion of new clauses being added without notice immediately to communicate with the secretary. There was one case recently in the Old Trafford area of the Lancashire Constabulary, where it was proposed to introduce a new regulation dealing with firemen's duties. Representations were made to the police superintendent, as a result of which the clause was modified so as to become acceptable.

The SECRETARY said it was too late to raise objections after new clauses had been included in the licences and the licences were issued. If exhibitors would communicate with him one month before the expiration of the current licence he would write to the authorities and ask whether any new clauses were to be introduced, and, if so, take the necessary steps to have them examined.

Labour Negotiations

W. E. HOLLAND made a brief statement with reference to the negotiations with the N.A.T.K.E. He said no useful purpose would be served at the present moment by going into details of what was being done by the branch negotiating committee. There had been many meetings, and the work upon which the committee was engaged was rather intricate. It would be some little time before they would be able to meet Mr. O'Brien and his committee.

Militiamen

From the N.A.T.K.E. was received a letter on the Military Training Act suggesting that exhibitors should consider paying wages to men during their period of camp training.

J. MATHER suggested that this should be left to the discretion of individual members.

Decided on the proposition of J. BRIERLEY, seconded by T. S. DAWSON, that the letter lie on the table.

"Still in its Infancy"

The CHAIRMAN asked for information from the President on (1) redundancy and (2) free shows.

Mr. HINGE replied that at a round table conference he had raised with Mr. Griffiths of the K.R.S., the question of redundancy. Some people might be of the opinion that the menace of overbuilding had ceased to exist.

"So far from that being the case, I can tell you overbuilding is only in its infancy," declared Mr. Hinge.

Saturation point had been reached or nearly reached in the big situations, but there was a vast movement, or perhaps a number of smaller movements, to build new kinemas, thousand-seaters, in smaller towns and in suburban areas, as soon as the outlook and the international situation cleared up.

They must be prepared for these wild cat schemes promoted by people outside the Trade. He wanted to discuss the matter with the K.R.S. so that action could be taken before the trouble really started. There were also discussions with the K.R.S. on free shows, but this need not cause much worry. He thought it would be found that in the future renters would not bother about selling finished-with product to pedlars.

Strangulation Bars

Replying to E. Cheshire, Mr. HINGE agreed that strangulation bars demanded attention. Bars were the creation of exhibitors. When one tried to settle domestic quarrels, every married man knew what a difficult job that was. Although exhibitors might have the co-operation of the renters, there was much to be done in reconciling the views of exhibitors.

"What I think is a fair bar, what you think is a fair bar, and what the fellow who knows nothing at all about it considers a fair bar, are entirely different matters."

E. CHESHIRE: I am very dissatisfied with that explanation.

"And I am very dissatisfied with the problem," promptly retorted Mr. HINGE, whose remark was greeted with loud laughter.

No Rival Camps

W. E. HOLLAND (Odeon) said he had visited various association meetings in different parts of the country and found there was a tendency to make a distinction between independent exhibitors and the circuits. In his opinion that was highly regrettable, because the problems of the independents were also the problems of the circuits. Could the President state when an independent ceased to be an independent and became a circuit?

The PRESIDENT said he could not give such a definition. There was no difference at all between the major interests of independents and circuits. He regretted that when important issues arose there was a tendency in some quarters to regard them as a matter of independents versus the circuits.

"There has been talk in certain parts of the country of a breakaway on the part of independents and forming a separate association," added Mr. HOLLAND. "I am convinced that would be a great mistake."

J. J. MCCRACKEN said redundancy affected both independents and circuits. He agreed most problems were common to them all.

E. CHESHIRE observed that whilst independent exhibitors depended for their revenue on the quality of the entertainment they provided, the big circuit theatres relied upon other adjuncts which had nothing whatever to do with pictorial competition.

W. L. JOHNSON raised a laugh when he attempted to give a definition in reply to the question originally raised by Mr. Holland. He said: "Circuit managers do what they are told to do, whereas independents do what they think is best."

C.T.B.F.

T. H. HARTLEY called attention to the needs of the Cinematograph Trade Benevolent Fund. The income, he said, fell much below expenditure. What was being done in Manchester to raise more income?

The SECRETARY said it was intended to convene an early meeting of the Fund committee, with a view to devising means of raising funds. He regretted to say the receipts from Trade show collections proved very disappointing.

A. PEEL

W. A. HOCKMAN said he suggested to Mr. Viveash that perhaps Miss Gracie Fields could be induced, with B.B.C. permission, to make an appeal for the C.T.B.F. over the radio system. Mr. Viveash informed him that the B.B.C. would not allow a C.T.B.F. appeal to be made, because this was a Trade charity.

W. L. JOHNSON suggested the branch should donate 100 gns. to the C.T.B.F.

"That cannot be done," replied Secretary LITTLER, "because this branch is worth only what it has in hand after the expenditure of the year has been met and no one knows what that will be." The matter was left in the hands of the chairman.

Seat Price Control

Attention was called to a leading article in a Manchester newspaper on seat control prices. W. A. HOCKMAN asked whether this should be answered.

J. MATHER, who is one of the delegates to the General Council, explained the position at the London end and remarked that consideration was being given to lodging an appeal against the Essex County Council proposal to control seat prices.

Seat prices resolved themselves into a matter of supply and demand. If a bad film was shown people would not pay even half-price to see it. He was quite certain the Manchester branch would do everything in its power to prevent seat price control in that area.

It was resolved to make no comment on the Manchester newspaper article.

Bolton for Next Meeting

The next meeting will be held in Bolton, as the result of 46 members voting for that venue.

Yet Another Verdict Against Film Television

MANCHESTER EXHIBITORS FIRMLY OPPOSED

THE television situation was dealt with in a report by H. Newbould, who commented on the excellent paper read by Major Bell at the summer conference. Mr. Newbould was not worried by television, but he did feel concerned about films being used for the B.B.C. transmissions. There had been a meeting with the newsreel people, and they expressed conditional agreement with the views put forward by exhibitors.

As to the local position, Mr. Newbould thought television facilities would not be available in Manchester, owing to the cost, for two or three years, though Birmingham would have a service in 1940. If Birmingham got television Manchester would certainly cry out for it.

As regards large-screen television, did exhibitors want it? Did they want television at all? If exhibitors could see a change of the successful exploitation of television, he was sure they would all want to be in it. With television programmes as they were to-day, he was of opinion they were not likely seriously to interfere with their business.

Another interesting point in Mr. Newbould's report was that the B.B.C. was paying £15 for a release copy of newsreels. If the B.B.C. wanted newsreels, let them have their own newsreels.

W. L. JOHNSON suggested that exhibitors should not have anything to do with films that were televised.

"The stage when that might be considered has not yet been reached, because we have not yet finally discussed all points with the newsreel people," replied Mr. NEWBOULD.

News Theatre Chief

CORRY W. FENNELL, who congratulated Mr. NEWBOULD on his report, remarked that apparently negotiations with the K.R.S. on the televising of films had been satisfactory, but all films should be included and not merely those which were controlled by the K.R.S. There was quite a range of good films that were outside the orbit of influence of the K.R.S.

Reference had been made to the sum of £15 paid by the B.B.C. to the newsreel companies. That figure should not be accepted too literally, because he believed the B.B.C. might be prepared to pay up to £250. Kinema proprietors should not use any films that had been televised.

T. H. HARTLEY, J. BRIERLEY and others commented on the menace of television shows in public-houses and other places of public resort.

On the proposition of T. H. Hartley, seconded by J. Brierley, a resolution was adopted expressing opposition to any films being televised.

As to large-screen television, the CHAIRMAN said independent exhibitors were not interested in the manufacture of television sets, but some of the big circuits were. They had interests on the manufacturing side of television.

W. A. HOCKMAN said they could not stop progress. The most the branch could do would be to pass a resolution asking the General Council to deal with television as they thought best in the interests of the Trade in general.

Groping in the Dark

PRESIDENT HINGE remarked that at the present time they were groping in the dark. Until information was available of the Government's intentions, exhibitors could hardly say what ought to be done. One stern fact had to be faced and that was television was definitely a feature of modern life. He wanted to keep films off the television screen.

Two of the most popular features in the television programmes were provided by the newsreels and shorts.

It was quite possible that in years to come there would be such an alteration in the whole scope of television that exhibitors would present pictures by the television process instead of by mechanical projection. Exhibitors could not adopt a dog in the manger attitude, but having regard to their stake in the entertainments business they were justified in preventing the public receiving something which they were not entitled to have.

Fears for the Future

W. L. JOHNSON said it was not convenient at present for the renters to allow films to be televised. But inducements might be such that the renters would change their attitude.

"The remedy is with the exhibitor," replied Mr. HINGE. He went on to say he was on the most friendly terms with the renters as a body, but he was under no delusion that if and when the time came that the paths of the two associations lay in different directions, then he would certainly back up any president who might happen to be in office at the time in preventing anything detrimental to the interests of members.

Renters could not allow their films to be televised unless exhibitors permitted it. "If we are dead against the televising of films, then films will not be televised," added Mr. Hinge.

Free Entertainment in Stores

MATTER TO BE RAISED AT GENERAL COUNCIL

At the Manchester C.E.A. meeting, J. BRIERLEY reported that certain Manchester emporiums were now presenting free variety entertainments and even went to the extent of advertising them in the evening papers. This trouble might grow.

He was connected with another association, primarily a theatrical association, which was already taking action. It contended that the stores, if they wanted to give free entertainments, should be compelled to work in parallel conditions to the entertainments proprietors in the matter of observing rules and regulations.

In one store the entertainments were given on the top floor of the building. There was loose merchandise knocking about and a series of lifts in the vicinity. In the event of a fire, the lift shafts would act as a funnel.

"This complaint," replied Mr. HINGE, "is becoming more and more general." It started off with a modest Father Christmas and had developed until there were now miniature pantomimes. He suggested the branch should send a resolution on the subject to the General Council. It was deserving of attention not only by the C.E.A. and the P.E.P.M.A., but by kindred associations as well.

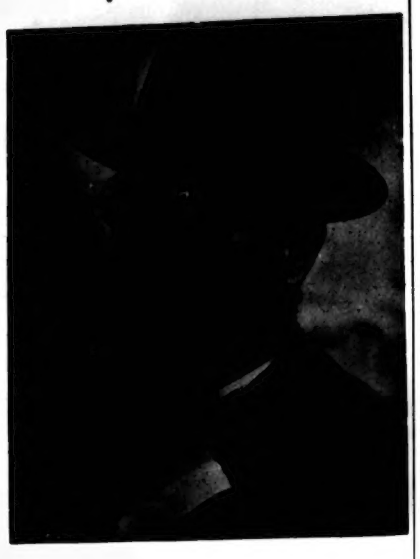
Mr. BRIERLEY said he would ask the secretary of the P.E.P.M.A. to communicate with the C.E.A.

H. NEWBOULD moved and W. L. JOHNSON seconded, that the matter of free shows in stores be considered by the committee with a view to instructions being given to delegates to raise the matter at General Council. Agreed.

Manager H. J. Hyland announces that the Regent Cinema, Norwich (A.B.C.), is to be closed on August 12 to September 11 for extensive alterations.

MAXWELL SUGGESTS PLAN FOR EXHIBITOR PRODUCTION

Why not line-up about 1,000 independents with a view to taking some active interest in production ? asks John Maxwell



Would Finance Approved Scheme

C.E.A.'s TALK WITH A.B.C. CHIEF ON TWO SUPER SHOWS

BY far the most interesting feature of last week's General Council meeting was a suggestion of John Maxwell's which appeared at the end of a report by the Interviewing Committee. The A.B.C. chief wanted to know why the Association did not organise a line-up of independent exhibitors who could take an active interest in producing films, of which they would get first choice. He himself would be prepared to finance an approved scheme, if money was the difficulty.

The Interviewing Committee, dealing with the suggestion which was admittedly outside its terms of reference, reports that after other matters had been discussed

Mr. Maxwell inquired why the C.E.A. did not attempt a line-up of a considerable number of independent kinemas with a view to taking some interest in production of which they would get first choice. He thought the C.E.A. could line up about a thousand kinemas, which would be an extremely effective body.

He made a promise that if any scheme of this kind was formulated he would be prepared to put the experience of his companies at their disposal.

When it was pointed out that finance was always a difficult matter, he said he would be prepared to finance an approved scheme.

The deputation, in putting forward this idea to the General Council, makes no comment, but in view of the importance of the point raised feels it should be officially reported.

Two Supers

Mr. Maxwell, with whom the deputation talked for nearly an hour, said he had never given any promise in relation to two "A" films on one programme—in fact, he had taken the precaution of intimating his attitude on this subject at the outset. He normally showed an "A" and a "B" film on one programme, because that was the type of programme for which he could afford to pay.

He did not remember having shown many two "A" films on one programme. On one particular case that was mentioned to him he explained that he had both these films booked and he had gone to the renter and implored him to change the release date of one so that they should not clash, but the renter had refused as he wanted a release at that time of the year. There was, therefore, no option but to show those two films.

Agreement in Principle

In regard to the suggestions of others who had been asked to receive a deputation that Mr. Maxwell should be seen first as the person whose consent was a first essential to any agreement, that was a mere "passing of the buck."

When asked for his assent to the general proposition that no exhibitor should be allowed to show two super films on one programme, he said as an abstract proposition that could be agreed, but in practice it was a levelling-up that would not work.

He said there were still some exhibitors in solus positions, and if it so happened that renters had nowhere else to show their films and they came along to that vicinity with two supers, if that exhibitor did not give the public the best that was available then he was not carrying out his first fundamental duty of a showman.

In regard to himself he very rarely got two super films offered to him, and when it had happened in the past it was usually the result of the rigid conditions that applied to the London release date.

Renters' Responsibility

When Mr. Maxwell was asked whether he had any remedy, he said that he had already made representations to the renters that a lot of this trouble could be avoided if they would arrange their release dates so that two supers did not clash on the same date.

He believed that the renters were gradually taking some notice of this point, and if the C.E.A. could follow this up there would soon be an end to two super films on one programme, except occasionally for a man in a solus position in the provinces who wanted to show the public the best that was going in a particular week.

It was news to some of the members of the deputation that Mr. Maxwell had never given any promise, which in spite of unauthorised statements made at the time, was a fact. Some of those interested had they known this fact would not have suggested the appointment of the Interviewing Committee.

After interviewing Mr. Maxwell the members of the Interviewing Committee were of opinion that no useful purpose would be served by interviews with others, in view of the seeming impracticability of securing agreement between the major circuits.

The Committee also realised that on account of the present shortage of films there is not the same volume of complaint of the showing of two super films on one programme.

Captain Norton

The PRESIDENT made sympathetic reference to the serious motor accident in which Captain Richard Norton had been involved. Captain Norton had contributed very materially to make the Summer Conference a success by the paper he had read, and the President felt sure that the General Council would wish to send a letter to Captain Norton to wish him a speedy recovery.

This suggestion was accepted unanimously.

Southport's Mayor

In reply to a letter from the association thanking the Mayor of Southport for the hospitality extended to delegates during their visit on the last day of the Summer Conference, the Mayor (Coun. W. Geldard) offered the fullest possible support of the Corporation of Southport should that town be chosen as a conference centre at a future date. The Mayor's remarks were noted with appreciation.

Sir Herbert Williams, M.P.

A letter of thanks was read from Sir Herbert Williams, M.P., for the congratulations conveyed to him on behalf of the association.

Support for Rating Appeal

In a report, it was stated that the Legal, Finance and Parliamentary Committee had received a request that the association should support a rating appeal by an application to the High Court. The committee was advised that if such an appeal succeeded it would merely bring the matter back to the original state for rehearing, and as in this case the decision was given in relation to facts it could not see that any point of principle was at all likely to be established. The committee had come to the conclusion that it could not recommend that this application be granted.

A Newcastle Invitation

The Northern branch extended an invitation to the General Council to meet in October in Newcastle-on-Tyne.

W. S. GIBSON, on behalf of the branch, assured the General Council of a hearty welcome. The branch was anxious that one meeting should be held in the President's territory during his year of office.

The invitation was accepted with pleasure.

Military Training Act

Various points were raised in connection with the serious dislocation to business resulting through the operation of the Military Training Act.

The GENERAL SECRETARY stated that he would get out the necessary material to elucidate certain matters which members might find it difficult to deal with and the item could be considered at the September meeting.

Newsreel Releases

A letter, dated July 11, was read from the Newsreel Association of Great Britain and Ireland, Ltd., inviting the opinion of the C.E.A. on the question of altering the release dates of the newsreels from Mondays and Thursdays, as at present, to Tuesdays and Fridays.

It was the unanimous decision of the meeting that no alteration in the present arrangement be made.

The next meeting was arranged for September 13 in London.

Having been open for 5½ years the Curzon, Mayfair, W., is to close for redecoration from September 2 to 13 inclusive.

Bournemouth Next Year

Summer Conference, 1940

F. B. B. Blake, on behalf of the Portsmouth branch, invited the association to hold its Summer Conference for 1940 in Bournemouth. Every effort would be made by the branch to put on as good a show as Blackpool.

Coun. R. E. Richards said he was sure he was on safe ground in associating the Sussex branch with that invitation and in promising to co-operate.

The invitation was accepted with appreciation.

H. Hopkins put forward the suggestion that at future conferences more time should be allowed following the reading of papers for discussion and debate.

It was agreed that this should be borne in mind when arrangements were in progress for next year's sessions.

C.E.A. DISSATISFIED WITH 'VISION

Resolution Calling For P.M.G.'s Co-operation

IN the report of the Television Committee, which was adopted by the General Council at last week's meeting, it was announced that correspondence was proceeding between the Newsreel Association and the Association concerning the General Council's decision to request the newsreel companies to give notice to the B.B.C. in regard to the supply of newsreels for purposes of television.

The Newsreel Association had asked for a certain undertaking and also a further meeting.

The Committee proposed to have this further meeting in order to get the position settled and also in order to put itself in position for subsequent negotiations with the Postmaster-General.

P.M.G. and Large Screen

The General Council at its last meeting had referred back the paragraph of the report on television which was submitted. The Committee has accordingly revised this paragraph of its report, and it now submitted for approval the following formula:—

The C.E.A. is profoundly dissatisfied with the present arrangements of the Postmaster-General for large-screen television. It is prepared to discuss this matter with the Postmaster-General in order to arrive at a basis of co-operation.

It is prepared to recommend this formula to the General Council for adoption in order that it may so report to a further joint meeting with the K.R.S. The Committee is satisfied that television possesses potentialities which it would be folly to allow to develop without the participation of the Association, which would ensue if the General Council adopted a purely negative course.

At the same time, the Committee does not anticipate a revolution overnight. There is this great difference from talking pictures—these came from within the Trade and provided a totally new phase of entertainment: television comes from without the Trade and offers not a new, but an alternative supply for presentation on the screen.

Co-operate with K.R.S.

It will be remembered that the Committee's previous report concluded with the remark that if the General Council accepted the Committee's report it proposed to continue its discussions with the K.R.S. for the purpose of drawing up a memorandum for presentation to the Postmaster-General.

Savoy Film Licence Refused

H. C. C. CARLTON, on behalf of the National News Theatres Association, pointed out that whatever was done in London was followed in the provinces.

Mr. LAMB said that they would ask permission to show the films after 12.30, and that would meet the opposition on the point of "drinks," as they had to cease the consumption of intoxicants at that hour.

The Committee having retired for half an hour, the CHAIRMAN announced that it had been decided not to grant the licence. The decision, he added, did not prevent an application for a temporary licence on special occasions, but it was not meant that the hotel should circumvent the Committee's refusal by applying continuously for a temporary licence.

L.C.C. AND HOTEL SHOWS

Existing Permits to Be Reviewed

It is understood that as a result of the position created by the application of the Savoy Hotel for a kinema licence, the London County Council Licensing Committee will now reconsider the position in regard to two other restaurants which have these facilities. These are the London Casino and Grosvenor House.

Savoy Fails to Obtain Film Licence

TRADE'S SUCCESSFUL OPPOSITION

A UNITED front by the London kinema licensees, as presented by the London and the Home Counties Branch, successfully opposed an application before the Entertainments Committee of the L.C.C. by the Savoy Hotel for a kinematograph licence.

The application came before the Committee last Wednesday, when Sidney Lamb, on behalf of the hotel proprietors, stated the case for the applicants, and Arthur S. Moss, representing the C.E.A., and H. C. C. Carlton, for the National News Theatres Association, appeared in opposition.

Mr. LAMB said that it was the intention to screen news films for a short period each evening. It was not proposed to show feature films. For some time the hotel had been showing news films, usually about 12.30 midnight.

The CHAIRMAN: But your licence does not permit you to show films after midnight.

Mr. LAMB: We hold a music and dancing licence under your jurisdiction and as we carry on until 2 o'clock we were under the impression it covered the kinematograph performances.

Dealing with the points of opposition, Mr. LAMB questioned whether the Committee would take sides in the matter of redundancy. With regard to the contention that the granting of the licence would lead to public houses asking for similar facilities, he could not imagine that the person who visited the Savoy and paid 15s. 6d. for supper, and as part of the entertainment saw a short film programme, was likely to influence the man in the street who frequented a public-house.

A man who went to the "pictures" would continue to do so, and would want his two or more hours' show, and he denied that the applicants would impinge on the business of the legitimate kinemas. So far as the contention that the hotel did not comply with the Council's requirements, he thought that the fact that it had already granted a provisional licence was evidence that it had met the authority's regulations.

Seats and Gangways

At the request of the opponents the manager of the Savoy was called to the witness stand. In answer to the CHAIRMAN (A. Reginald Stamp) of the Committee, he stated that the kinema shows were given in the restaurant. The chairs and tables were not fixed, and waiters moved about the room.

Mr. Moss put similar questions to the witness and elicited the same answers. He asked the witness whether there were defined gangways and did not accept the answer given in the affirmative.

The C.E.A. Case

Addressing the Committee, Mr. Moss said that it was the first time that the whole of the London kinema licensees had shown a united opposition to the granting of a licence. Hitherto, one licensee had appeared in opposition to another, and the Association had stood aloof.

His personal experience before the Committee on other occasions led him to believe that it did not concern itself with the question of redundancy. But he submitted, that although it might be said that the present opposition was based on that question, it was from an entirely different aspect.

The application was made by a hotel to provide, by way of the films, an additional attraction to gain greater patronage. Was it justified? Within a mile of the hotel there were 37 kinemas, of which thirteen were of the newsreels type.

The CHAIRMAN: And none of them redundant?

Mr. Moss: No, sir. Proceeding, he stressed the necessity of the Committee not to distinguish between one set of licensees as against another. The legitimate kinemas were bound, and rightly so, by stringent rules and regulations, providing for the safety of the public. That did not prevail in the present application.

"There should be no class distinctions," said Mr. Moss. "I do not know whether the hotel, like the kinemas, will be called upon to provide a seat plan," he added, amid laughter.

The CHAIRMAN: The prices appear to be fixed at 15s. 6d.

A Great Danger

Mr. Moss pointed out that there was a very real danger that if the application was successful, other hotels, cafés and restaurants would also apply for kinema licences. Many modern public-houses, especially in the suburbs, were quite capable, structurally, and in spaciousness, of providing kinema shows.

He pointed out that in cases where one-time music-halls and theatres were run as kinemas, the "bar" had to be sealed off. The Council has always set itself against the sale of intoxicating liquors when a kinematograph licence was granted. That was a further reason why the present application should be refused.

"I don't want to conclude on a dramatic note," Mr. Moss said, "but I do say that the eyes of the kinema Industry are on this room this afternoon, and possibly that of many hotels, cafés and restaurant proprietors."

Replying to the chairman as to whether the opposition was directed to the point that the applicants were hotel proprietors, Mr. Moss said: "Never will I appear here to oppose a licence for kinema shows granted on the same conditions as to other legitimate kinemas."

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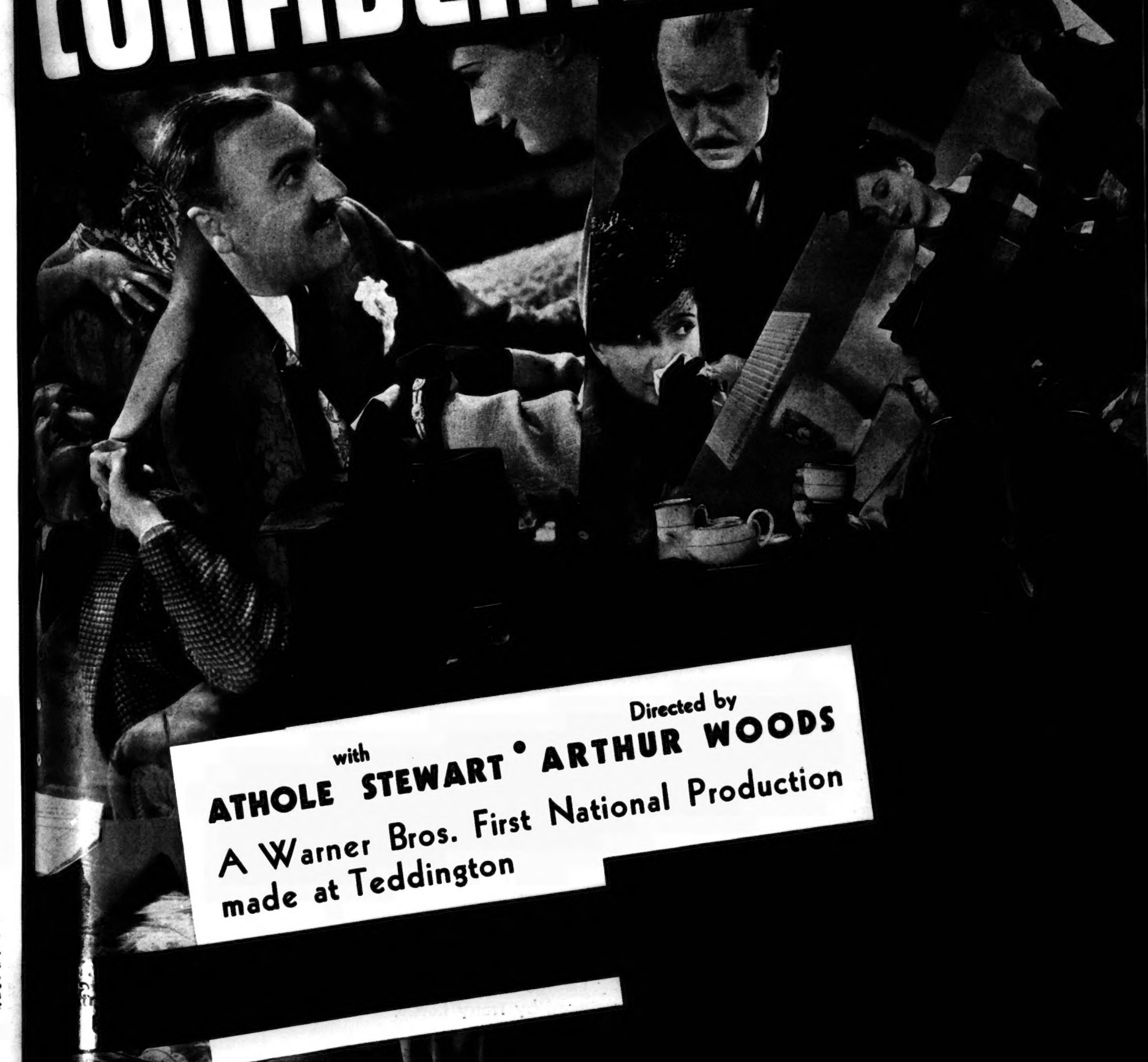
BENLYON

He has all the Angles . . .

JANE BAXTER

She's got all the Curves . . . in

CONFIDENTIAL LADY



with
ATHOLE STEWART • ARTHUR WOODS
Directed by

A Warner Bros. First National Production
made at Teddington

CHEEP BOOK CHEEP

TRADE SHOW

CAMBRIDGE THEATRE • MONDAY, JULY 31st

at 8.30 p.m.

INSTRUCTIONALS IN DUFAYCOLOR

G.B.I. Decision on "Secrets" Series

400th FILM COMPLETED

A NOTABLE event was celebrated on Friday at the G.B. Instructional Studios at Shepherd's Bush, when the last shot was photographed of the 400th film produced in five years—a rapidity and consistency of output never before approached.

The film in question, of which the roughly-cut copy was afterwards projected, relates to rhythmic dancing, and the stars were girls from the Bedford Physical Training College. Of the four hundred films made since the company started in 1934, nearly half have been made at Shepherd's Bush.

H. BRUCE WOOLFE

Under-water Colour Shots

H. Bruce Woolfe, who has been in charge of production, announced that in future all films of the "Secrets of Life" series were to be in Dufaycolor. The first such film dealt with sticklebacks; the first rough print was projected to a commentary delivered over the microphone by Miss Mary Field. While there were obvious faults in colour balance, which will, of course, be corrected in subsequent copies, the manner in which colour enhanced the interest was very evident. Apart from the very beautiful under-water shots, colour was employed even in microscopic shots, and enabled, for instance, the colour of the embryo's blood to be watched as it slowly turned red during growth in the egg.

H. Bruce Woolfe commented on the success enjoyed by these films during the past eighteen years; a further sixteen films had just been sold to America. Seven G.B.I. films are being shown at the World's Fair, and the company has for the fifth consecutive year been invited to show films to the British Association meeting.

Colonial Tardiness

Varied types of films were, he continued, now in production. Four films were being made for the National Fitness Council. A series of films was being made, at the company's expense, on A.R.P. recruiting. Units have been sent to the West Indies and to South Africa, but, unfortunately, no authority is willing to finance the production of such films. He was, however, glad to say that the number of educational authorities using films was increasing, particularly in the London area; there was some difference of opinion as to whether teaching films should be silent or sound, the South favouring the sound film and Scotland silents.

Miss Mary Field outlines an ambitious scheme for preparing a series of colour films, largely cartoon, which would serve as a framework for linking up existing and future films dealing with the British Empire. They would illustrate the development of the Empire around the oceans. There would be no lettering so that a commentary could be added in any language.

Miss Margery Locket gave details of another series of films in preparation, dealing with local government. Preliminary work had been in hand for two years, and special facilities had been afforded for filming the Houses of Parliament.

MILITIAMEN'S PAY

A Matter for Individual Exhibitors?

At the South Wales branch meeting the SECRETARY (W. J. Fooks) read a copy of a letter received by the General Secretary from Mr. O'Brien, of the N.A.T.K.E., asking that during the period of yearly training either in the Territorial Army or the Militia that a favourable decision should be given by the Association that they would consider paying these men their wages during "camp training."

Concluding, the letter stated that the N.A.T.K.E. were exercising all the power and influence they possessed with the appropriate Government Departments to endeavour to secure that the application of the Military Training Act would cause the least possible dislocation on the kinemas of this country and to collaborate with the trades in this respect.

Mr. Fooks told the branch that as a matter of interest banks and the Civil Service, who were granting additional pay to make up the pay of Territorials, did not apply this in the case of militiamen. He thought it was up to the branch to make a recommendation on the matter, and if an inquiry did come he would know their reaction to it.

A. B. WATTS: I think it is a matter for the individual exhibitor.

The branch decided to reply to Mr. O'Brien that the matter was having their full consideration, but they could not make any recommendation.

Concluding, the SECRETARY said that a letter had also been received from the Birmingham Midland branch, which, in effect, stated that they proposed to nominate S. K. Lewis for the vice-presidency of the Association for 1940.

LEAMINGTON ACTION

We have been asked to make clear a misunderstanding which made it appear that Mrs. De[illegible] is complained that Mr. Clarke had charged [illegible] per cent. when Mr. Bradley had previou[illegible]y charged 4½ per cent.

This [illegible]int did not arise in connection with any of [illegible]he kinema work, for which Mr. Clarke's [illegible]harges were 4½ per cent., but only arose i[illegible] connection with the alteration to a private [illegible]ouse known as "Rivermeade," the charges [illegible]or which were a very small part only of [illegible]r. Clarke's claim.

S. Wales Faces Facts on Film Television

EXHIBITORS TOLD IT WILL KILL THEIR BUSINESS

THE exhibitor's danger, if films are televised, was emphasised by F. Norman-Wright, who presided at the South Wales and Monmouthshire Branch, at the monthly meeting at Cardiff on Friday. He is the branch's representative on the Television Committee of the General Council, and warned the members that if films were televised in the near future they could "kiss their businesses good-bye." The chairman's remarks were made while he was giving a report on the recent summer conference at Blackpool.

He was referring to Major Bell's paper on television which was read at the conference. The CHAIRMAN described it as "most interesting and illuminating."

"The paper meant," added Mr. Norman-Wright, "that we must keep our eyes on television. In my opinion it will be the biggest competitor this Trade has ever had, particularly if they televise films. It is the simplest and the cheapest form of television. Therefore, you can rely on the B.B.C. to pursue their efforts to obtain films for television, and if they once get it we can kiss our businesses "good-bye."

The officers of the association, he said, were doing their best to steer television out of troublesome water. "We have already been in communication with the newsreel companies, as you know," he added, "for the best part of the televised programme in London at the present time is newsreel.

When the troublesome times with Germany and Italy ended he believed that a "line" would be put through to Birmingham to cater for that area. "Then, if a line was connected with Bristol it would feed our area," he said. "We cannot be too careful or too serious in our thoughts as to the competition that is bound to come in home television sets.

Success of "A. B.'s" Paper

In the course of his report the chairman paid a striking tribute to Arthur B. Watts for his excellent paper on "The Troubles of an Exhibitor," which was read at the summer conference.

"I considered it to be the paper of the week," he said. "He pointed out to us some of the difficulties we have to contend with as exhibitors. I hope he will enlarge on this paper and carry it forward in his committee and see if something cannot be done to bring relief to the independent exhibitors.

ARCHIE JONES (Cwmcarn) and R. DOONER (Maesteg) associated themselves with the chairman's remarks.

S. ATTWOOD (Newbridge) said he went specially to hear A. B. Watts' paper, as the problem of exhibitors was his (Mr. Attwood's) old hobby horse. "Did Mr. Watts speak on the problem of film recording?" he asked. "If so, why was it eliminated from the reports?"

A. B. WATTS: I did not know it had been cut out—it may have been due to shortage of space.

Bank Nights

Referring to the discussion on Bank Nights, the CHAIRMAN said there was very strong talk by some of the members and pathetic appeals by others as to how "we were going back to the 'jam-jar' stage." "One member," he added, "was most pathetic in his appeal that we should do away with them. Well, I think Bank Nights will do away with themselves," said the chairman, "because of the risk the exhibitor takes when running them." I think they will really die a natural death."

A MEMBER: Or an unnatural one.

Mr. NORMAN-WRIGHT also said that he did not think the work done by the association's officer with regard to the question of the film tax should be overlooked.

Redundancy

Then came the point on redundancy, and it was agreed that the General Purposes Committee consider the advisability of approaching the K.R.S. on this matter. "I am interested in this point," he said, "and the work being done at present by our officers, particularly the general secretary and the president, is a new departure in our negotiations with the K.R.S.

"Some four years ago the K.R.S. did agree to work with the C.E.A. on the question of redundancy, and when I put my tongue in my cheek and said I had no faith in such negotiations, I was told by one member of this branch that I was a cynical individual."

A Smooth-running Conference

Continuing the CHAIRMAN said that dealing with Blackpool generally there was no doubt that the arrangements made by Mr. Fuller were worthy of tribute. On the Sunday 2,300 operators—and that was a remarkable number, because they were fellows who had only one day a week off—travelled to Blackpool to see the new machinery. That started the whole meeting off with a really good "push."

He then referred to the serious accident in which Capt. Norton was involved, and on his proposal the branch decided to send a letter of sympathy.

Reginald Stamp, the chairman of the Licensing Committee of the London C.C., also gave an interesting address, said the CHAIRMAN. "One thing that left an impression on my mind was that he hoped that other Councils would not merely take the London C.C.'s ruling and apply it to themselves, when the conditions might be different in our own territories. We are getting people saying that they are basing their matters on what the County Council did. That may be so, but it is rather different when we come to a place like Newport where the conditions do not apply," he added.

The Operators

The paper on the training of kinema technicians was very well put and caused a lot of discussion. The question of the education of projectionists was not so simple as they would like it to be, because there was still a number who said that they did not wish to go back to school. Still there was something being done for projectionists.

S. ATTWOOD (Newbridge) said, in reference to the latter question, that with his experience he personally did not think it was necessary to bother their operators with training. "I do not think that if we get any difficulty with sound installation it is due to our operators. It is due to the films arriving in bad condition," he added.

"With all the technical training in the world, if the film is bad we cannot do anything," replied the CHAIRMAN, in ruling Mr. Attwood out of order.

The Camp Kinema

Supplementing the report, A. B. WATTS referred to a letter received by one of the committees from the War Office with regard to "camp kinemas." Camps were being formed all over the country in connection with the new Militia Act, he said, and the suggestion was that they should fit some of these places with kinemas and charge 3d. or 6d. for admission. The committee felt that this was in opposition to existing theatres, and it would not be wise to agree to it.

The matter was being referred back for further information, and it was also decided to see if something could not be done to arrange for the transport of these people to the nearest regular kinemas to the camp.

C.T.B.F. Promises

The CHAIRMAN then drew the Committee's attention to the matter of voluntary levies for the C.T.B.F. A number of members, he said, met together on one occasion and agreed on this voluntary levy. Some of them had paid and some had not. They wanted those who had not to change their habits and keep their undertaking because the fund needed the money.

There were a lot of people suffering not only in South Wales, but right throughout the country, and unless this money came in the fund could not function. They were hoping to hold a ball in Cardiff in the near future, when it was expected that one of the most important parties in the film world, not only here but in America, would attend.

A. B. WATTS (interposing): I think the Workmen's Halls have been loyal to this cause.

The CHAIRMAN: Yes, they have lived right up to their reputation.

The branch decided to send a circular containing brief details of the scheme to various members who had not yet contributed, and it was urged that other members should personally approach them also.

R. STAMP TALKS TO PATRONS ON CENSORSHIP

L.C.C. ASKED TO "HOLD THE BABY"

NEARLY a thousand persons were present at the West End branch of the Classic Cinema Club, held at St. Pancras Town Hall, last Thursday. The Club was formed to bring together those members of the public who are seriously interested in the film as a form of entertainment, and to give them a voice in the choice of the films they wish to see. It already has 16 branches and thousands of members.

Frank G. Wilmot, chairman of the Club, presided, and Claud Levy, the general secretary, introduced the speakers.

Prior to the screening of "O'er Hill and Dale," a documentary by Basil Wright, Jean Colin, the star of "The Mikado," made a personal appearance. She briefly addressed the meeting, and expressed the hope that the aims of the Club would meet with success, and pointed out that it could influence the production of British films.

The Voice of the L.C.C.

The guest of honour was A. Reginald Stamp, the chairman of the Entertainments Committee of the L.C.C., who expressed his interest in the aims of the Classic Cinema Club in its endeavours to bring about a better appreciation of the unusual type of films.

On the subject of censorship, Mr. Stamp referred to the fact that the kinema Trade had its own Board of Censors, which, he thought, worked as well as could be expected in its many difficulties. He did find, however, that the L.C.C. on many occasions was asked to "hold the baby." In recent years there had been a growth in the number of films that the Censor had left to the final decision of the L.C.C. to pass for exhibition. In that respect there was probably room for public opinion to express itself as to what it did, or did not, require to see. He instanced the controversy over "Professor Mamlock." He could assure the Trade that so far as the L.C.C. were concerned they would deal with films in strict accordance with its (the licensing authority) regulations.

An Opening for the Small Man

There had been a tendency in recent years to build larger and larger kinemas, in the same manner that luxury flats had given place to the smaller dwellings. But the builders of the larger flats had burnt their fingers in many instances, and it might well be that the kinema Industry would find that the public preferred the smaller place of entertainment.

It was the smaller places of the specialised type that provided the exhibition of the unusual film, be it documentary, political or social. And he thought there was a growing demand for films of that character. Everyone was not concerned with glamour.

He welcomed the special kinema that exhibited unusual films in a dignified manner, and thought there was room for an extension of the specialised type of picture house. He thought that there was a good opportunity for those interested in the better understanding of films to make their voices felt in the same manner as those more concerned with the commercial aspect of production and screening.

The meeting concluded with a general discussion, at which Professor A. M. Low, the president of the Club, presided.

Savoy, Swaythling, Re-opening

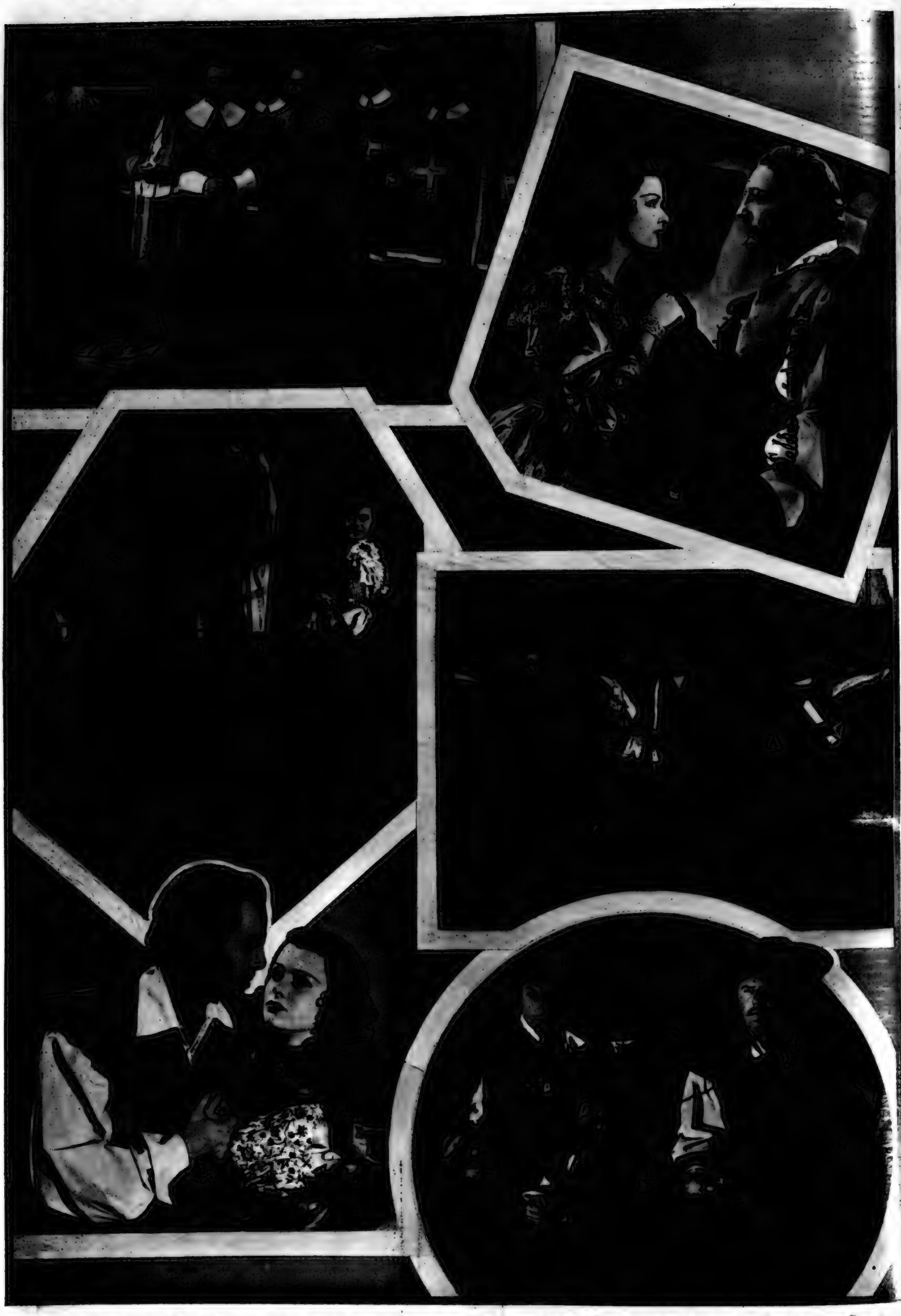
Southampton's newest kinema, the Savoy, at Swaythling, which was badly damaged by fire towards the end of May, will be re-opened at the end of July.

"We have been unable to ascertain the cause of the fire. It is a complete mystery. It was the stage that was chiefly affected, and the damage amounted to several hundreds of pounds," said B. L. Mayer, general manager of Palladium (Southampton), Ltd., owners of the Savoy, to our representative.

The Savoy, built at a cost of over £50,000, with seating accommodation for more than 1,000 people, was opened last November. The manager, W. L. Dean, has been helping at the company's other house at Southampton—the Palladium.

Judy Kelly and Barry K. Barnes in THE MIDAS TOUCH, a Warner-F.N. picture now being made at Teddington

"THE MAN IN THE IRON MASK"



Scenes from Edward Small's great romantic drama, THE MAN IN THE IRON MASK, which United Artists presented to the Trade on Tuesday. Joan Bennett and Louis Hayward are starred, and Warren William, Joseph Schildkraut, Alan Hale, Miles Mander and Bert Roach are also in the cast.

A James Whale Production starring

LOUIS HAYWARD and JOAN BENNETT

with

WARREN WILLIAM • JOSEPH SCHILDKRAUT • ALAN HALE

directed by James Whale

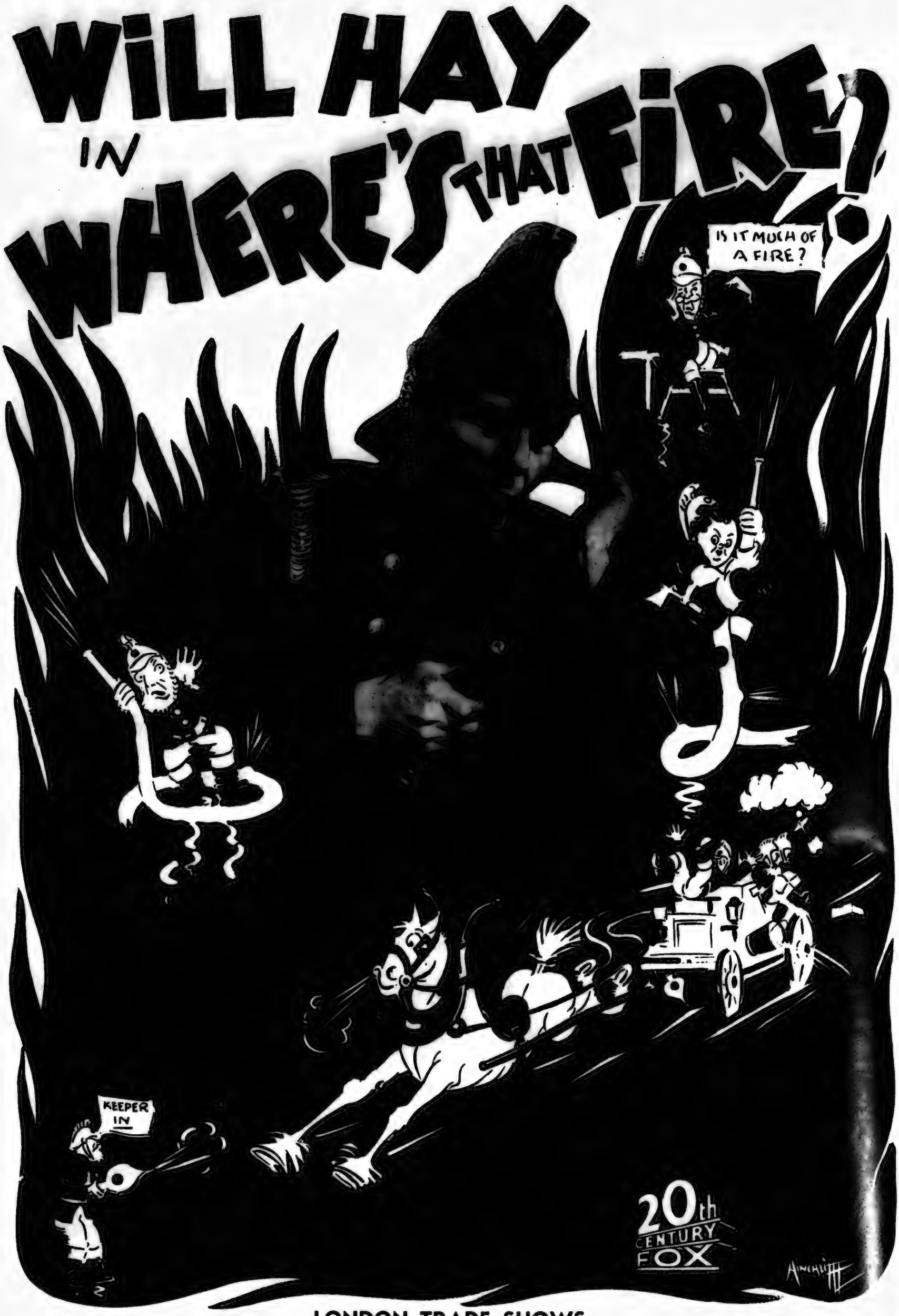
DISTRIBUTED BY

UNITED ARTISTS

ALEXANDRE DUMAS' UNFORGETTABLE MASTERPIECE OF SPECTACLE AND ADVENTURE

E—15-18

HAY-HO COME TO THE FIRE!



LONDON TRADE SHOWS:

CENTURY THEATRE, Soho Square, W.1, TO-DAY, JULY 20th, 11 a.m. • 3 p.m. • 6.30 p.m. • 8.30 p.m.

VARIED FARE IN 20th-FOX TRIO

Drama, Comedy and Musical

WILL HAY AS FIREMAN

IN "Susannah of the Mounties," which 20th Century-Fox presented to the Trade on Tuesday, Shirley Temple has a great supporting cast headed by Randolph Scott, Margaret Lockwood, Martin Good Rider, Farrell MacDonald, Maurice Moscovich, Moroni Olsen, Victor Jory and Lester Matthews, together with members of the Blackfeet Indian tribe.

Sole survivor of an attack by Indians on pioneers, Shirley Temple plays the rôle of Susannah Sheldon, who is adopted by "Monty," an officer in the Royal North West Mounted Police. The Mounties are double-crossed by the Blackfeet after a treaty has been signed.

Susannah, who has made friends with the Indian Chief's young son, goes to the rescue of Monty when he is captured by the braves and held as a hostage. It is through her naive strategy that Monty is freed.

William A. Seiter directed.

"Where's That Fire," with Will Hay, Moore Marriott and Graham Moffatt featured, is due for screening to-day (Thursday) at the Century Theatre at 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

Will Hay is the captain of a provincial fire brigade and is in danger of being fired himself if he cannot improve upon the antiquated methods he is adopting. So he goes to London and studies up-to-date methods of fire-resisting.

More by luck than judgment the captain falls upon a chemical formula for producing a fire-extinguishing foam. Elated with his success, he goes home and waits for a fire in order to be able to demonstrate his discovery.

No fire breaks out, so he manufactures one. He attaches the fire brigade hose to a petrol pump and as a result is hauled up again before the council.

The captain's day comes, however, when he is successful in thwarting a master crook whose plans are to steal the Crown Jewels from the Tower of London.

Marcel Varnel directed.

Berlin's Six New Hits

For "Second Fiddle," the new Sonja Henie production, Irving Berlin has composed six new song hits. They are "I Poured My Heart Into a Song," "When Winter Comes," "Back to Back," introducing a new ballroom dance, "An Old-Fashioned Tune is Always New," "Song of the Metronome" and "Sorry for Myself."

Tyrone Power has the part of a Hollywood publicity man sent on a mission to find a suitable leading girl to play in a big picture. After months of searching he finds a girl in the person of Trudi Hovland, who is brought to Hollywood.

Obeying orders, the publicity man "creates" a romance between her and Roger Maxwell, an actor in need of publicity. He writes her letters and sends her flowers in the name of the actor and then finds he is falling in love with her himself.

Roger's girl friend gets jealous and tells Trudi the truth and she leaves Hollywood broken-hearted. The publicity man follows her, only to find that she has married someone else. However, matters turn out all right when it is discovered that the licence of the Justice of the Peace who performed the ceremony had expired.

In support of Tyrone Power, Sonja Henie and Rudy Valee are Mary Healy, Lyle Talbot and Alan Dinehart. Sidney Lanfield directed under the associate producership of Gene Markey.

M-G-M's WORLD'S FAIR SERVICE

Information Bureau Set Up

The new Loew-M-G-M World's Fair Information Centre, located in the heart of Broadway, has been formally opened to the public and dedicated to the interests of World's Fair visitors. Eddie Cantor was in charge of the ceremonies. Mayor La Guardia, of New York, and various officials of the World's Fair participated in the dedication.

Designed to render a comprehensive service to all visitors to the city during the World's Fair period, the Information Centre will answer all queries relating to New York City and the Fair. For the benefit of visitors from other countries, attendants will be present speaking many languages.

Free maps and guide pamphlets will be distributed, while the staff, which will be in charge of the booth, has been specially drilled in details of all the exhibits at the Fair.

The Information Centre will be open to the public from 8 a.m. until midnight, seven days a week, during the entire period of the New York Fair.

Effect of A.R.P. Practice on Takings

Takings at the centre city kinemas in Liverpool are adversely affected on the occasions of A.R.P. black-out practices such as that held last week. Although last trams and 'buses do not leave the central area until 11.15 p.m. on these occasions and the performances at the kinemas are over before 11 p.m. suburban residents are reluctant to travel to the city because they do not want to struggle for the last homeward trams and 'buses.

Exhibitors, however, fully appreciate the necessity for A.R.P. black-out practices.

Joan Blondell, who co-stars with Melvyn Douglas in her latest comedy GOOD GIRLS GO TO PARIS, which Columbia will shortly Trade show

Northern Ireland

KINEMAS' GIFT TO HOSPITALS

Gratitude for Licence Extensions

IN recognition of the authorities granting them the right to run midnight shows several kinemas in Northern Ireland seaside resorts are to either run a benefit for local hospitals or will give a donation to local charity.

Gaiety Refit

The Gaiety, Belfast, has closed for renovations, and at the same time members of the staff are being given their annual holidays.

Scotland

JUSTICES APPROVE NEW CRAIGLEITH HOUSE

A.C.P.'s 1,752-Seater for Blackhall District

EDINBURGH Dean of Guild Court last Friday approved of plans for the new house which Associated Cinema Properties, Ltd., are to erect in Queensferry Road, near Craigleith Station. The house is to seat 1,752 persons, 1,248 in the stalls and 504 in the circle. Arrangements are being made to provide a car park.

The new house, which will be the first to be erected near the Blackhall district, was originally opposed on grounds of amenity, but the Town Council by a large majority gave its approval.

DUNOON PATRONS' GOOD DEED

Success of "Children's Parade"

For these past six years J. Burns, the very popular manager of the Picture House, Dunoon, with the support of his patrons, has run a Children's Annual Flower Parade in aid of various charities. This year the parade, which took place last Sunday, was a bigger success than ever. The proceeds were in aid of Glasgow poor children ("Dead End Kids") Fresh Air Fortnight Fund.

J. BURNS

The parade is purely a children's affair. No important personages are present to take away the glamour which is found only in a children's parade. Even the bands were juvenile. The Braemar Girls' Pipe Band, Coatbridge, led the procession. This year Mr. Burns gifted a prize to the best fancy dress, the prize being presented by Miss Elsie Prince.

EDINBURGH SALON RE-OPENS

Donaldson House Renovated

The Edinburgh Salon reopened on Monday last after complete redecoration, the installation of new heating plant, and renewal of the seating.

The Salon, one of Edinburgh's oldest houses, was opened in 1913 by T. C. Donaldson, and, except for a period when it was leased to the Regent Photo Playhouse, Ltd., with which the late George Salmon, secretary of the Edinburgh C.E.A., was associated, it has remained in the Donaldson family. The present manager is T. L. Donaldson.

HOLIDAY TIME IN GLASGOW

This week sees the start of Glasgow's Annual Fair Holidays, and the majority of public works are closed for a period of from ten to fourteen days, which means that this week and for the next two the kinema business in Glasgow is at a low ebb. Opportunity is taken in a great many cases for managers and other members of kinema staffs to take their time off in the quiet period, and little news of any kind is circulating in the Trade at the moment.

New Exhibiting Company Registered

Amongst the new kinema companies registered last week was the following:—

Grangemouth Picture House, Ltd., 38, Bath Street, Glasgow. Capital, £5,000 in £1 shares. Private company, caterers for public entertainments, and picture house, kinematograph, theatre, circus, music-hall proprietors.

Argyll Cinemas' Latest

Last Thursday at Dunoon Dean of Guild Court plans were passed for a £15,000 kinema with a seating capacity of 1,300. This will be erected in Argyll Street by the Argyll Cinemas (Dunoon), Ltd.

FOLKESTONE REOPENING

The Rex, Sandgate, recently acquired by London and Provincial Cinemas, Ltd., was reopened, after extensive improvements, on July 10. Lighting, seating, screen, projection and sound have all been modernised.

An informal reception was held at the Royal Kent Hotel, Sandgate, C. F. P. Mills, managing director of the owners, acting as host.

NEWS FROM SCOTLAND, EIRE AND NORTHERN IRELAND

Eire

Minister Questions "Nazi Spy" Ban

"ILLICIT CENSORSHIP" CHARGES IN GOVERNMENT DEBATE

BANNING in Eire of "The Confessions of a Nazi Spy" by Film Censor James Montgomery, and the backing of his decision by the Appeals Board is being brought to the notice of Eire Minister for Justice P. J. Ruttledge by the Finance Minister Sean MacEntee.

Mr. McEntee made this statement to a crowded Senate in Dublin last week when the banning was questioned by Frank MacDermot, one of de Valera's nominated Senators, and a historical author in private life. Mr. MacDermot has houses in both London and in Eire.

Senator MacDermot declared himself "astonished" to read that the picture had been banned on the ground that it was "calculated to promote racial hatred."

Observing that the film had had an enormous run in America, the Senator held that other films recently screened in Eire could equally be ruled out on the same ground. One such film, still running ("Spain in Arms," then at the Green Cinema, Dublin) dealt with the Spanish Civil War. It could be said to promote hatred of Russia, quite as much as "The Confessions of a Nazi Spy" tended to promote hatred of Germany.

Similarly, films had been shown in Eire from time to time dealing with "episodes in the history of this country," which, whatever the intentions of the directors, tended to promote a hatred of England.

Why, demanded Senator MacDermot, was an exception made in the case of Germany? "The Confessions of a Nazi Spy" was a most excellent and objective film, which, in fact, did not tend to stir up racial hatred at all.

Later, he said that something should be done—something more than was being done—to give the people of Eire a realisation of what would be involved by a conflict set on foot for the purpose of giving Nazi-ism and Fascism domination over a civilised world.

Replying to the Senator, Finance Minister Sean MacEntee, who was present during the debate, said: "I will bring the question of the banning of 'The Confessions of a Nazi Spy' to the notice of the Minister for Justice."

Anti-"Foreign" Films

Other aspects of the Industry in Eire were referred to by the Senators during the same debate, which was on the Appropriation Bill, when all matters of Government policy are relevant.

Professor J. Tierney asked if the Government was going to continue to allow "foreign kinema shows" to be shown everywhere in Eire. They should, he said, make a stand against the influence of the "foreign kinema." The whole question was how long they could have any independence of mind at all as a people if the people allowed themselves to become so addicted to the kinema, as they seemed to have become.

"I wonder," said Professor Tierney, "if we cannot compel all the kinemas of the country to form an Irish film company, which would have as part of its functions the promotion of native Irish kinemas. Some revolutionary measure of that kind will have to be taken."

Only person to reply to Senator Professor Tierney was Senator Desmond Fitzgerald, former Minister for Defence in the Irish Free State. Disagreeing completely with what Professor Tierney had said, Senator Fitzgerald remarked: "You cannot force people to be otherwise than they want to be."

An Unofficial Censorship

When Senator Sir John Keane, Bart., alleged an "illicit censorship" of films in Eire, however, Finance Minister MacEntee immediately rose to deny it.

Senator Sir John Keane, who is director of the Bank of Ireland, a journalist, and another nominee of Mr. de Valera's, declared that there was an unofficial and illicit censorship of the kinema in Eire. He hoped, he said, that he would get an assurance that the forces of the State would be used to put an end to that censorship.

"We are not allowed," he declared, "to see the picture of the Royal tour. Whatever we feel politically, every citizen has a right to see that picture if he wishes. As the Minister knows, many citizens feel that deprivation very deeply. It cuts into the whole social life of the country."

Our Dublin correspondent writes:—

No newsreels of the Royal visit to Canada or the States were screened in Eire. It will be recalled that when pictures of the Coronation of Edward VII were screened in the Savoy, Dublin, some years ago, youths threw ink on the screen and caused general disorder. No public screening of the Coronation of George VI took place in Eire, but private showings by invitation were held at midnight in some Dublin houses, and special excursion trains were run to Belfast to bring many thousands of people there to see the picture in the local houses.

More recently a police guard was posted outside the Dublin Astor during the showing of "Sixty Glorious Years." Some months before that armed and masked men held up operators and stole a copy of "Victoria the Great" from the same house. A copy of a film dealing with the Anglo-Irish "troubles" was seized in Dundalk while it was being brought to the local kinema.

In the latter case only was an arrest effected by the police.

William A. Wellman, producer, directing the first military sequence of BEAU GESTE for Paramount

CAPAD
PRESENTS:

YOUNG MAN'S FANCY

LONDON 1868

PARIS 1870

FROM A STORY BY
ROBERT STEVENSON

WITH

GRIFFITH JONES * ANNA LEE
SEYMOUR HICKS

DIRECTED BY
ROBERT STEVENSON

PRODUCED BY
MICHAEL BALCON

ABFD

TRADE SHOW

CAMBRIDGE THEATRE • TUESDAY, AUGUST 1st

at 8.30 p.m.

IN THE COURTS

NO INJUNCTION IN MANX QUEUES CASE

Appeal Will Be Considered

THE Isle of Man High Court has refused an injunction to restrain the Palace and Derby Castle Co., Ltd., from allowing queues to form in respect of the Regal, Douglas, owned by them.

Application for such an injunction was made by Mrs. Eunice Bowling, owner of several shops, who alleged that she had suffered loss of business through the formation of the queues.

Deemster R. D. Farrant, announcing the decision, stated he would put his reasons in writing in case it was decided to appeal. He said that he would consider making an order directing how the queues should be regulated and controlled, and he would consider the question of costs.

It was stated during the hearing that Mrs. Bowling had offered to sell her property to the Palace and Derby Castle Co., but they considered the price she asked was too high.

It is understood that the question of an appeal will be considered after the written judgment is available.

PATRONS LOSE CLAIMS

Action Against Two Kinemas Fail

At the Braintree County Court, on Friday, Shipman and King, proprietors of the Central Cinema, High Street, Braintree, were sued by Mrs. Hettie Jacobs and her husband, Jack Jacobs, for damages in respect of injuries received by Mrs. Jacobs consequent upon a fall at the kinema.

It was alleged that the fall was caused through her left foot catching in a nick, where a piece of concrete was missing from one of the steps leading to the ladies' cloakroom. The passage was narrow and rather dim.

For the defence it was stated during cross-examination that the nick in the concrete was on the right of the step and that there were only two steps below that one, whereas the plaintiff said she fell down five or six steps.

Inspector Mead, Essex County Council Inspector of Kinemas, said the lighting was adequate.

After visiting the kinema, Judge Alfred Hildesley, K.C., said he was not satisfied that the accident was caused through the defect in the steps and gave judgment for the defendants with costs.

Slip in Foyer of Pyramid, Sale

Damages totalling £115 were claimed against Anglo-Scottish Theatres, Ltd., by Mrs. Dorish Collins and Mrs. Ellen Toogood, at Altrincham County Court on July 12.

Plaintiffs slipped in the foyer at the Pyramid Theatre, Sale, and allege that the floor of the foyer was highly polished. They sustained slight injuries and shock.

Percy Butlin, for defendant company, said that 2,487 people had entered the theatre without injuring themselves on the night that Mrs. Collins fractured her arm.

The judge declared both actions non-suited. Defendants were awarded costs.

EVADING THE TAX

Five Offences at Bamford

Leonard Hill Kerry, of Watersmeet Road, Sheffield, at Chapel-en-le-Frith, was fined a total of £3 and ordered to pay £3 costs for five offences relating to non-payment of entertainment tax at a kinema show at Bamford, Derbyshire, on March 21. A sixth charge was dismissed.

An inspector for the Commissioners of Customs and Excise said he visited Bamford Village Institute on March 21, where a kinema show was being given under Kerry's control. Kerry did not give them correct tickets in accordance with the law. In one instance two halves of one ticket were held by two members of the audience.

Kerry, who pleaded not guilty to technical offences in five cases, and not guilty in the sixth, said he had no intention to defraud.

DANIELLE DARRIEUX

Universal Pictures Company, Inc., desire to confirm that they claim to be entitled to the exclusive services of Mademoiselle Darrieux in English-speaking films throughout the world. Universal's attention has been drawn to the announcement made in Kinematograph Weekly of June 29th, 1939. They are advised that their contractual rights to the services of Mademoiselle Darrieux remain intact and in full force and announce that such rights which can in no circumstances be affected by an Award or Judgment to which Universal have never been parties, will be enforced wherever they may be infringed.

Advt.

FINANCE SURVEY FOR HALF YEAR—111 Companies were Registered

ACCORDING to the New Company Registrations figures compiled by Jordan and Sons, Ltd., company registration agents, Chancery Lane, W.C.2, 111 companies were registered in the first half of 1939.

Of the 111 companies, two were public companies with an unstated capital and 109 were private companies with an aggregate capital of £585,960.

Two of the most interesting of the private companies were Alexander Korda Film Productions, Ltd., with a capital of £200,000, and H. and B. Cinemas, Ltd., with a capital of £1,000 but with borrowing powers up to £300,000.

Another interesting registration was British Short Film Makers' Society, Ltd., a company limited by guarantee.

David Hutcheson and Phyllis Brooks play the romantic leads in YOU'RE LUCKY TO ME now being produced by A.B.P.C. at Elstree

Two Rating Appeals At Leeds

BUSINESS HIT BY SLUM REMOVAL

APPLICATIONS for reduction of assessments were made on behalf of two kinemas to the Leeds Assessments Committee. The plea in both cases was that business had been hit by slum-clearance.

In the case of the Picture House, Holbeck (J. Bickler), assessed at £103 gross and £82 rateable, J. Neill (chief valuer) said while the place had undoubtedly suffered from the removal of people from the area the assessment was only at the rate of 4s. per seat, which was a very low figure for a kinema.

The committee refused a reduction.

More successful was the request of the Premier Picture Palace, Orchard Place.

After consideration of the claims in this instance the committee reduced the assessment from £108 gross and £87 rateable to £100-£80.

NEW PATHE CINEMA COMPLICATIONS

Dirler Out After General Meeting

A year ago, M. Dirler, at that time chairman of the Pathé Cinema board, had been dismissed after a minority vote of the shareholders at a general meeting. The Court of Trade did not accept the vote, due to some irregular practices.

A general meeting of the shareholders was fixed for July 1 and at the last minute was postponed to last week owing to the resignation of three new directors, including Léon Renier, chief of the news agency, Agence Havas, and Georges Lourau, president of the French film producing and distributing company, "Filmsonor," ex-"Films Sonores Tobis."

When the general meeting eventually took place last year's vote was confirmed, and by 365,000 votes against 160,000, the Dirler group was outvoted.

The new board includes the group of Lyons business and industrial men. Georges Descours, Lucien Fabre and Jacques Thibaud, who intend to reorganise Pathé Cinema completely.

A.R.P. BLAMED FOR LOSSES

Exhibitor's Defence in Separation Case

A.R.P. work and its effect upon kinema attendances was blamed for falling receipts by Benjamin Longfield, of the Angel Hotel, Pershore, Worcester, when he was sued at Rhyl County Court (North Wales) on Saturday, July 15, by his wife, Esther Longfield, for £3 due under a separation deed made in February last year.

Longfield, in the witness-box, said he was the owner of a kinema, which was built of wood and which had been condemned, at Bromyard, and also managed a kinema at Pershore. He received 25s. a week from the Pershore kinema.

Giving judgment for Mrs. Longfield for the sum claimed, Judge Sir T. Artemus Jones suggested that the weekly sum payable to her under the separation deed might be reduced in view of Mr. Longfield's present circumstances.

SHARE MARKET

Further Slump in Dealings

The slackness which prevailed in the kinema share market last week was again in evidence. As was the case then, dealings, small as they were, went mostly against the shareholders.

Moss Empires £1 ordinary and £1 cum. pref. each lost 3d. at 19s. and 14s. 6d. respectively; Scophony down 4½d. at 3s. 1½d.; Capital and Provincial News ordinary 3d. worse at 2s. 9d.; Associated Provincial Picture Houses fell from 13s. to 12s. 9d.; and Union Cinemas Subsidiary Properties 6 per cent. pref. 3d. lower at 11s. 9d. Other falls were very small.

Increases were in African Theatres, which improved 6d. to 33s.; Associated British Picture Corporation ordinary 3d. better at 12s. 3d., and the 6 per cent. pref. of the same company 1½d. up at 18s. 7½d.; Gaumont-British "A" ordinary 3d. better at 1s. 3d., and the 5½ per cent. 1st pref. 1½d. higher at 10s. 4½d.

Lancs Sale Rumour Denied

Frank Prendergast, manager of the Palladium, Lancaster, denies the rumour that a well-known store has purchased the theatre. Not even an approach had been made to the present owners in that connection, he states. What was more, they were installing Mirrophonic sound equipment.

Technicolor Business Improving

COMMENT AT GERRARDS INDUSTRIES MEETING

AT the fifteenth annual general meeting of Gerrards Industries, Ltd., held last week, it was stated that investment in Technicolor, Ltd., remained at £29,087.

For the year to November 30, Technicolor was able to show a net profit, in spite of the restricted production of films in Great Britain, and their latest information was that the business of that company was improving and that prospects were encouraging.

* * *

Denman Street Trust announces an interim dividend of 2 per cent., less tax, the same as a year ago.

N. WALES KINEMA CO. TO WIND UP

"Living on Capital"

At the annual general meeting of Abergele Entertainments, Ltd. (North Wales), Dr. H. Washington Pritchard (chairman of directors) presiding, a profit of £10 18s. was reported, as compared with a profit of £83 the previous year.

In proposing the adoption of the accounts, Lieut.-Colonel G. L. Fletcher, a former director, said the directors should consider winding the company up, and then call a special meeting of shareholders to give their decision. "We have begun to live on capital, which is fatal," remarked Colonel Fletcher.

Supporting Colonel Fletcher's suggestion, T. E. Leigh, a shareholder, said that looking back on the last five years' working of the company, the position was unsatisfactory.

W. H. Jones, another shareholder, submitted similar views and endorsed the proposal to wind up the company.

J. Carrick Pierce, managing director, said that while Rhyl paid £100 for a film, they could only afford to pay £7 10s. They were on a sharing basis which was bound to result in less being paid for films if less money was taken.

The accounts were adopted, and Colonel Fletcher's suggestion was accepted.

P.D.C. (IN LIQUIDATION)

Receiver to Appeal for Release

The Senior Official Receiver and Liquidator for Producers' Distributing Co. (U.K.), Ltd., has given notice of his intention to apply to the Board of Trade for release. In his summary of receipts and payments in the winding-up it is shown that the assets of the company, estimated in the statement of affairs to be £55,449, were covered by debentures. He had received in full settlement of his claim against the debenture holders £1,650.

The chief item on the payments side of the account is £1,374, representing a first and final dividend of just under 1s. 2½d. to 104 unsecured creditors. It is mentioned that the estimate of the amount expected to rank for dividend was £28,335, but the dividend paid is actually on £22,820.

There is no prospect of any further dividend for the unsecured creditors, and there can be no return of capital to the shareholders.

New Companies Formed

Sheridan Cinemas, Ltd.—Registered July 15. Capital, £5,000 in 20,000 shares of 5s. each. Film exhibitors as carried on by Sheridan Film Service, Ltd., at the Alhambra Cinema, Dudley Port, Tipton, Staffs, subject to an existing mortgage of £7,000. Directors: Frederick A. Bailey and Sydney A. Suffolk (director of Sheridan Film Service, Ltd.). Qualification: 4,000 shares. Secretary: Frederick A. Bailey. Registered office: 179, Horninglow Street, Burton-on-Trent.

Alvaston Cinema Co., Ltd.—Registered July 10. Capital, £100 in 2,000 shares of 1s. each. Proprietors and managers of the Alvaston Picture House carried on at Alvaston, Derby, by T. T. W. and G. Swift. Directors: Wm. A. Semple (permanent managing director), Echoes, Keats Avenue, Littleover, near Derby; Mrs. Elizabeth A. Semple and Herbert V. B. Goodson. Solicitors: Taylor, Simpson and Mosley, Derby.

S.S.S. Film Productions, Ltd.—Registered July 10. Capital, £100 in 100 shares of £1 each. Producers and manufacturers of and dealers in kinematograph films, etc. First directors are John Jacobs and John Grant Saunders. Secretary: John G. Saunders. Registered office: Canada House, Norfolk Street, W.C.2.

G.B. Projections, Ltd.—Registered July 12. Capital, £7,000 in 2,000 ordinary and 5,000 6 per cent. cumulative participating preference shares of £1 each. Managers of kinemas and halls, producers, renters, exhibitors, importers and exporters of films, plays, etc. Directors: James M. Pittendrigh, Kingsmead, Weybridge; Chas. S. Bell, Waterloo Farm Cottage, East Horsley; Geoffrey B. Kenward-Eggar, Gorsty Hayes, Woodlands Drive, East Horsley. Secretary: Gordon A. A. Heynes. Registered office: Prudential Buildings, Epsom Road, Guildford, Surrey.

County Theatre (Reading), Ltd.—Registered July 12. Capital, £6,000 in 6,000 shares of £1 each. To produce stage performances carried on by B. and J. Theatres, Ltd., at Reading, and to carry on the business of theatre, kinema proprietors, etc. Directors: Richard J. Langley (chairman), Robert F. Fort, Harry Joseph and John J. Lewis. Secretary: Lilian A. Bennett, 162, Friar Street, Reading.

Ernest Lotinga Productions, Ltd.—Registered July 12. Capital, £1,000 in 1,000 shares of £1 each. Objects: To enter into an assignment with Ernest Lotinga to carry on theatrical and variety agency at Beaconsfield, Cambridge Park, Twickenham, and to produce films, etc. First directors: Ernest Lotinga and Kathleen S. Lotinga (both permanent). Solicitor: G. Dewar, 7, New Square, Lincoln's Inn, W.C.2. Registered office: Madeira Hall, Madeira Road, Streatham, S.W.

W. A. Homburg, Ltd.—Registered July 10. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in furniture, upholstery, scenery, fittings and equipment for theatres and kinemas, and theatrical costumes, etc. Directors: Mrs. Rose H. Homburg and Mrs. Emily B. Pullan, 75, Shaftesbury Avenue, Roundhay, Leeds. Solicitor: Miss Kathleen Stephens, 27, East Parade, Leeds. Registered office: 31, Call Lane, Leeds.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	32/6	33/-	+ -/6
Assoc. Brit. Pic. Corp. 5/- Ord.	12/-	12/3	+ -/3
" 6% Pref.	18/6	18/7½	+ -/1½
" 5% Debs.	£97	£96½	—10/-
A.P.P.H. Ord.	13/-	12/9	— -/3
Assoc. Talk. Pic. Ord. 5/-	-/1½	-/1½	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/10	— -/½
" Defd. Ord. 2/6	1/1½	1/1½	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. Ord.	2/9	2/9	—
Capital & Prov. News. 5/-	3/-	2/9	— -/3
Gains. Pic. Ord. 10/-	2/1½	2/1½	—
Gaumont-British Ord. 10/-	2/9	2/9	—
" "A" Ord.	1/2½	1/3	+ -/-⅜
" 5½% 1st Pref.	10/3	10/4½	+ -/1½
" 4½% New Debs.	£73	£73	—
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort. Deb.	£82	£82	—
London Pavilion £1 Ord.	9/6	9/6	—
" 6% £1 Pref.	16/3	16/3	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/7½	1/7½	—
" £1 Prefd. Ord.	15/-	15/-	—
Moss Empires £1 Ord.	19/3	19/-	— -/3
" £1 Cum. Pref.	14/9	14/6	— -/3
Odeon 5/- Ord.	6/-	6/-	—
" 6% Pref.	13/-	13/-	—
" 5% Debs.	£75½	£75	—10/-
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pref. Ord.	19/-	19/-	—
" Cum. "A" Pref. £1	23/1½	23/1½	—
" Cum. "B" Pref. £1	20/7½	20/6	— -/1½
" Const. 7% Pref.	21/-	21/-	—
Scophony 5/- Ord.	3/6	3/1½	— -/4½
Sound City (Films) 5/- Ord.	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/10½	1/10½	—
Twentieth Cent. 5/- Ord.	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/7½	-/7½	—
" 1st Pref.	3/1½	3/1½	—
" 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Props. 6% Pref.	12/-	11/9	— -/3
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

F

"BACHELOR MOTHER"

A hilarious romance describes RKO-Radio's big picture BACHELOR MOTHER, in which Ginger Rogers and David Niven are for the first time co-starred. It was directed by Garson Kanin. The above illustrations give an idea of the comedy, in which the famous stars are backed up by a strong supporting cast. It will be Trade shown at the Cambridge Theatre on Thursday next, July 27, at 8.30 p.m.

S.O. PRIVILEGE, BUT ONLY FOR MILITIAMEN

Permit for Three Oswestry Halls

TAUNTON DISCUSS PROBLEM

PROPRIETORS of three kinemas at Oswestry (Shropshire) made applications to the Licensing Justices on Friday last for a licence to open on Sunday nights.

J. C. Gittins, who applied on behalf of one licensee, said it was a sane and proper thing to provide for the interests and recreation of militiamen, rather than they should walk about the streets. A big militia camp was being constructed at Park Hall, near Oswestry, and hundreds of soldiers would desire some special facilities for Sunday evening recreation.

The Mayor of Oswestry (Coun. C. Bristow) said the Bench unanimously agreed to license the three kinemas for Sunday evening performances. The concession was, however, being granted solely in the interests of the soldiers, and the kinemas must not begin their performances until after church services.

The Mayor also intimated that the licensing justices had received a request from the military authorities for this concession to be granted.

MAYOR CALLS MEETING AT TAUNTON

Committee to Decide

The question of Sunday kinemas was raised at a meeting at Taunton, called by the Mayor to consider what could be done for Militiamen who are to be stationed in a camp near the town.

It was pointed out that there would be over 1,000 men in the camp, and the camp chaplain, the Rev. E. L. Seager, said the real problem would be Sundays, when Taunton was more or less a city of the dead.

The commanding officer had suggested that the real solution would be the opening of kinemas after eight o'clock.

J. E. Edgecombe suggested that the meeting should pass a recommendation that the Sunday opening of kinemas was desirable, but the Rev. David Lloyd said the meeting was called to consider the welfare of the Militiamen and not the general question of the Sunday opening of the kinemas for all who cared to attend.

It was decided to leave the matter to the committee.

BROMSGROVE FIGHT

Council in Favour but Town's Meeting Against

The Bromsgrove U.D.C. recently approved of applications by T. McDermott, proprietor of the two local kinemas, and Coun. W. T. Hodge, of the Rubery Cinema, near Birmingham, for Sunday opening. Subject to the approval of a Town's Meeting it decided by nine votes to eight to apply to the Home Secretary for the necessary Order

On Thursday last, however, that Town's Meeting rejected the proposal by 358 votes to 205. Special 'buses took residents of Rubery to the Market Hall, Bromsgrove, for the meeting, at which opposition was forthcoming from the churches. Mr. McDermott assured those present that he was actuated by the desire to fulfill requests made by patrons of his kinemas for Sunday opening who at present had to go to neighbouring towns for entertainment on Sundays.

Dartford Wants Sunday Concerts

Dartford Corporation General Purposes Committee reports that the manager of the State Theatre has asked for permission to hold celebrity concerts at the theatre during the winter season on Sunday afternoons, the concerts to be held on one Sunday in each month. The Committee agreed to favourably consider the application on being satisfied as to the character of the proposed concerts.

"Q PLANES" DRAWS CROWDS

The first week of "Q Planes" at the Odeon Theatre, Leicester Square, reveals that Columbia's first Denham production has registered one of the best weeks of the year.

Stanley Lupino as "Potty" in YOU'RE LUCKY TO ME (A.B.P.C.), which is now in production at Elstree

A.B.F.D.'s NEXT TRADE SHOW SUBJECTS

"Cheer, Boys, Cheer" and "Young Man's Fancy"

REGINALD P. BAKER, managing director of A.B.F.D. and the associated companies, announces the Trade shows of two more Michael Balcon productions from the Ealing Studios.

The first is a robust comedy, "Cheer, Boys, Cheer," directed by Walter Forde, and starring Nova Pilbeam, Edmund Gwenn, Jimmy O'Dea, Moore Marriott and Graham Moffatt. Written by Roger MacDougall and Allan MacKinnon, the two Scots writers responsible for "This Man is News," and its recent successor, "Cheer, Boys, Cheer," for all its hilarious and comic incidents, has a realistic and engrossing story. It tells of the struggle of a small family-owned brewery against the attempts of a huge brewing combine to absorb it.

The London Trade show will be held on July 31 at the Cambridge Theatre at 1.30 p.m.

"Young Man's Fancy" is a delightful romantic comedy made from an original story by Robert Stevenson, who also directed it. Set in the attractive period of 1870, with a variety of backgrounds in London and Paris, it is an unusual film and, as such, has the cast it merits. This includes over 20 well-known names.

Griffith Jones, Sir Seymour Hicks and Anna Lee play the three leading rôles, and amongst the many other players are Martita Hunt, Phyllis Monkman, Billy Bennett, Francis L. Sullivan, Morton Selten, Meriel Forbes, Edward Rigby and opera singer Irene Eisinger.

The "Young Man's Fancy" London Trade show will be held on Tuesday, August 1, at the Cambridge Theatre at 1.30 p.m.

TWO FROM EALING IN WEST END

Edgar Wallace Thrills for Gaumont

Reginald P. Baker, managing director of A.B.F.D. and the associated companies, announces the West End dates of two Michael Balcon productions from the Ealing Studios.

The first, a new and completely up-to-date version of Edgar Wallace's most popular story "The Four Just Men," opens at the Gaumont, Haymarket, on July 23. Directed by Walter Forde, this exciting thriller is now set against a background of turbulent Europe as it is to-day, and the leading parts are played by Griffith Jones, Hugh Sinclair, Francis L. Sullivan, Frank Lawton and Anna Lee, whilst others in the attractive cast include Alan Napier, Basil Sydney, Lydia Sherwood, Edward Chapman, Athole Stewart and George Merritt.

The second marks the debut of a new director and new acting talent. This is "There Ain't No Justice," directed by Pen Tennyson and featuring Jimmy Hanley, Phyllis Stanley, Jill Furse, Nan Hopkins, Edward Chapman, Mary Clare and Edward Rigby.

Finishing up in an action-full climax, this film tells the story in realistic manner of a typical Cockney family, played against a background of boxing as the boy finally fights his way to fistic fame.

U.A. Successes on the Continent

Following their exceptional success in the West End and on pre-release throughout the United Kingdom, Samuel Goldwyn's "Wuthering Heights" and Walter Wanger's "Stagecoach" are receiving a big welcome on the Continent, it is reported by United Artists.

"Wuthering Heights" is now in the tenth week of its run at the Biarritz, Paris, and in its eighth week at the Vog Cinema, Brussels. "Stagecoach" has run for seven weeks at the Colisee, Paris, with no sign of diminishing interest, and is now in the sixth week of its run at the Kino Palace, Copenhagen.

A scene from GOOD GIRLS GO TO PARIS, co-starring Joan Blondell with Melvyn Douglas, which Columbia is presenting to the Trade at an early date

Columbia to Show "Good Girls Go to Paris"

ALSO PREVIEWING "FLIGHT TO FAME" AND "HIDDEN POWER"

COLUMBIA announces that the Trade show of "Good Girls Go To Paris," scheduled as one of the biggest pictures in the new season line-up, is being fixed for early presentation.

Co-starring Melvyn Douglas and Joan Blondell, a combination with great box-office potentialities, the picture was directed by Alexander Hall, director of one of Columbia's biggest successes this year—"I Am the Law," starring Edward G. Robinson. It is hailed as a "modern" comedy and pioneer of a new cycle, with a basically humorous story, logical and human. Walter Connolly, Columbia's famous character actor, heads a brilliant supporting cast.

All the claims made on behalf of "Good Girls Go to Paris" have been more than confirmed by the advance reviews from the American Press. "The gayest screen comedy that has hit town in a long time . . ."; "One of the most heartily amusing comedies which has come along this year . . ."; "Refreshing and sparkling as pink champagne," are typical phrases.

Melvyn Douglas is in a new and distinctive characterisation, that of an English professor slightly bewildered by the feverish activity of an American university, and completely dazed by his suddenly acquired rôle of confidential adviser to a young waitress whose sole ambition is to go to Paris.

Joan Blondell chooses a delightfully unorthodox method of attaining her ambition. She becomes a waitress in a college town tea-room, hoping to find a rich college lad whose father will provide the financial backing for her trip by "persuading" her to "forget" the boy.

The picture, adapted from the original story, was directed by Alexander Hall, responsible for the first co-starring success of the team. Keyed to a modern tempo, rich in comedy and romantic situations, "Good Girls Go to Paris" is said to set a laugh pace which does not let down from the opening sequence to the final fade-out.

Important featured rôles are played by Walter Connolly, as the capricious millionaire, Isabel Jeans, Alan Curtis, and Joan Perry. Other supporting parts are played by Alexander D'Arcy, Stanley Brown, Robert Sterling and Dick Fiske, Henry Hunter, Clarence Kolb and Howard Hickman.

"Flight to Fame"

"Flight to Fame," Columbia's thrilling romantic aviation drama, features Charles Farrell and Jacqueline Wells. The plot revolves around the invention of a mysterious "death ray" gun which turns flying planes into flaming ruins.

"Flight to Fame" boasts of many fine flying sequences. Action and photography are breath-taking and a wealth of interesting technical operations are shown, as when a test pilot goes aloft, establishes contact with the ground crew, then follows the latter's instructions as he puts the craft through death-defying manœuvres.

Others in the film's excellent cast are Hugh Sothern, Selmer Jackson, Alexander D'Arcy, Jason Roberts, Charles D. Brown, Addison Richards, Frederick Burton, and Reed Howes.

C. C. Coleman, Jun., directed Michael L. Simmons's screenplay, which Columbia will Trade show at the Piccadilly on the afternoon of Tuesday, August 1.

"Hidden Power"

In "Hidden Power," Jack Holt has one of the most powerful rôles in his long career. He is cast as the head of the research department of a huge chemical combine, who is devoting his life to securing a scientific formula to cure septic toxemia which develops after severe cases of burning. He discovers that his compound is highly explosive, with the result that many lives are lost in a disaster.

A big firm of munition makers first try to buy—then steal—his secret formula. Holt's terrific battle to preserve it for the purpose he had originally planned—the saving of lives—forms the thrilling theme of "Hidden Power," which has Gertrude Michael in the feminine lead, playing the part of the wife, who had not sufficient faith in her husband's ultimate success.

Dickie Moore has a big rôle in this drama, and an outstanding supporting cast includes Marilyn Knowlden, Regis Toomey, Henry Kolker, Henry Hayden, William B. Davidson, and Holmes Herbert. Lewis D. Collins directed "Hidden Power" from a screenplay by Gordon Rigby. It will be Trade shown on Thursday, August 3, at the Piccadilly at 3 p.m.

ANOTHER OXFORD STREET KINEMA

Cinephone Opening in October

Oxford Street, London, will have another new 600-seater kinema in October when the new Cinephone opens. Mr. Nakimoff, head of the company promoting the kinema, told the KINE. it is intended to show the "best product available."

Questioned about future activities of the company, Mr. Nakimoff said they had plans for building additional kinemas, but actual extension was being delayed until the Cinephone was opened.

RENOWN APPOINTMENT

Yorkshire Films to Watch Interests in Leeds

Harold Baim, director of Renown Pictures, announces that his company's interests will in future be under the direction of Yorkshire Films, Ltd., 34, Wellington Street, Leeds, 1.

Mr. Tidswell, who is well known on the Yorkshire territory to all exhibitors, is most enthusiastic about the new product which he is to handle, particularly the "Secrets of F.P.1," which is commencing its general release.

Among other subjects Yorkshire Films will distribute are the Chesterfield and Invincible line-up, comprising such films as "House of Secrets," "Lady Luck," "Dark Hour," "Week-end Madness," and "Women Won't Tell," together with some excellent British quota comedies, each 2,000 ft. in length.

A Trade show for "Secrets of F.P.1" has been arranged at the Tower Cinema, Leeds, on Tuesday, July 25, 1939, at 11 a.m., and Mr. Tidswell is looking forward to meeting all his exhibitor friends at this show.

"I KILLED THE COUNT"

Four London Pre-Releases

Grand National's "I Killed the Count," which co-stars Syd Walker and Ben Lyon opened its fourth London pre-release run on Sunday.

It has just finished its successful pre-release run at the Gaumont, Haymarket, and opens concurrent pre-released runs on Sunday next at the Dominion Theatre, Tottenham Court Road, and the New Victoria Cinema, following these a week later with a run at the Tivoli Theatre, Strand.

Showing Next Week in London

Astoria.—"Ask a Policeman" (M-G-M) and "The Lone Wolf's Daughter" (Columbia).

Carlton.—"Man About Town" (Paramount).

Curzon.—Mon.: "Beethoven" (United Curzon Corp.); Thurs.: "Un de la Legion" (United Curzon Corp.).

Davis, Croydon.—"Tail Spin" and "While New York Sleeps" (20th-Fox).

Dominion.—"Orphan of the Ring" (Warner) and "Sergeant Madden" (M-G-M).

Empire.—"The Hardys Ride High" (M-G-M).

Gaumont.—"The Four Just Men" and "The Rudd Family Goes to Town" (A.B.F.D.).

Leicester Square.—"The Sun Never Sets" (G.F.D.).

London Pavilion.—"The Rebel Son" (U.A.) and "My Son is a Criminal" (Columbia).

Marble Arch Pavilion.—"The Four Feathers" (U.A.).

Metropole.—"Sergeant Madden" (M-G-M) and "Double Crime in the Maginot Line" (U.A.).

New Gallery.—"The Modern Miracle" (20th-Fox) and "Man's Heritage" (G.F.D.).

New Victoria.—"Ask a Policeman" (M-G-M) and "Orphan of the Ring" (Warner).

Odeon.—"Q Planes" (Columbia).

Paramount.—"Captain Fury" (U.A.) and "Everybody's Baby" (20th-Fox).

Paris.—"Hostages" (United Curzon Corp.).

Plaza.—"Spies of the Air" (A.B.P.C.).

Regal.—"Woman in the Wind" (Warner).

Stoll.—"The Lives of a Bengal Lancer" and "Ruggles of Red Gap" (Paramount).

Tivoli.—"Let Freedom Ring" (M-G-M) and "I Killed the Count" (Grand National).

Warner.—"Confessions of a Nazi Spy" (First National).

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Dead Man's Shoes (Associated British)—British.	70 min. (A)	Leslie Banks, Wilfrid Lawson.	Melodrama giving a new human and exciting twist to the ever effective dual identity theme. Acting impressive. Feminine appeal strong.	Very good popular booking. Handily suitable for youngsters.
Heritage of the Desert (Paramount)—American.	74 min. (U)	Donald Woods, Evelyn Venable.	Spectacular period Western with a desert background. Acting adequate, story by Zane Grey, thrills ambitious and settings excellent.	Useful outdoor entertainment for the majority of halls. Great for youngsters.
Man in the Iron Mask, The (United Artists)—American.	110 min. (A)	Louis Hayward, Joan Bennett, Warren William.	Excellent sword-and-cloak period melodrama based on Dumas' famous novel. Good characterisation, spectacular action.	Outstanding romantic melodrama. O.K. for juveniles.
Retour à l'Aube (Studio I. Film Distrib.)—French.	85 min. (A)	Danielle Darrieux Jacques Dumesnil.	Brilliant little character study of a country girl who spends a night in a gay city. Excellent acting and direction.	Very good specialised hall booking. Not for juveniles.
*Shipyard Sally (20th Century-Fox)—British.	79 min. (U)	Gracie Fields, Sidney Howard, Morton Selten.	Comedy with music with a Clydeside and London background. Story bright and timely, tunes good, gags laughable and Gracie Fields grand.	Cast-iron box-office best for all classes, family and youngsters included.
Stunt Pilot (Pathe)—American.	60 min. (A)	John Trent, Marjorie Reynolds.	Aviation murder mystery melodrama with film location setting. Story and treatment popular, quota of aviation thrills.	Average fare for the masses, but not for juveniles.
Susannah of the Mounties (20th Century-Fox)—American.	79 min. (U)	Shirley Temple, Margaret Lockwood, Randolph Scott.	Ingenuous juvenile melodrama dealing with Indian trouble during Pacific Railway building. Clever acting by star; picturesque settings.	Good stellar booking. Especially suitable for juveniles.
Tarzan Finds a Son (M-G-M)—American.	80 min. (U)	Johnny Weissmuller, Maureen O'Sullivan, John Sheffield.	Jungle adventure melodrama, the newest contribution to the persistently successful Tarzan series. Plot thrilling, juvenile interest ingratiating and atmosphere colourful.	Excellent general booking. A box-office certainty for the masses, family and youngsters.
Gold (International Film Renters)—South African.	40 min. (U)	——	REISSUE. Interesting documentary illustrating the working of the modern Gold Mine. Originally reviewed in Kine., October 24, 1935.	Sound interest proposition for the majority of halls. Will appeal to juveniles.

* A British picture.

REVIEWS FOR SHOWMEN

Shipyard Sally

20th Century-Fox. British (U). Directed by Monty Banks. Featuring Gracie Fields, Sidney Howard and Morton Selten. 7,153 feet. Release not fixed.

COMEDY with music telling of the adventures and misadventures of a Lancashire-born proprietress of a Clydeside "pub" who visits London in the interests of the unemployed in her area. There are a number of bright gags, many irresistible tunes both old and new, and, above all, the inimitable Gracie Fields.

The star holds together and puts over the entertainment as only she can. Her herculean and irresistible efforts are backed up by a showmanlike climax. The singing of "Land of Hope and Glory" at the end, together with its reminder of the star's courage in her recent illness, is responsible for a combination of circumstances that are definitely and compellingly box-office.

In a word, propitious sentiment, both national and personal, is alone a passport to certain popular success. Outstanding general booking, a screen Eldorado.

Story.—Sally Fitzgerald, a singer, appears at a Glasgow music-hall, together with her father, known as the Major, but unemployment is rife and audiences are poor. To make matters worse, the improvident Major buys a far from prosperous Clydeside "pub" with Sally's money. Sally manages to win the respect and confidence of her workless customers, and when it gets round that a committee is to be set up in London to consider the prospects of putting the Clydeside back to work she is elected by a unanimous vote to take a petition to London.

Lord Randall is to be the head of the committee, and Sally determines to see him. When an appointment is refused, she follows Randall to his club disguised as a young man, but without avail. Following this, she poses as an American swing singer and, with the Major, invades Randall's country seat during a house party. Her deception is eventually discovered, but she influences Randall and, despite the card-sharping activities of the Major, has the satisfaction of seeing the wheels of industry turn again.

Acting.—Gracie Fields is marvellous as Sally; her impersonation of a young man in a suit fitted out for a conjurer and that of the American swing singer are miming and masquerade at their best. She is also in good voice.

Sidney Howard is a little laboured as the unctuous, light-fingered Major, but Norma Varden, Oliver Wakefield, Tucker McGuire and Richard Cooper are good in support.

Production.—The basic gag is bound up in Sally's repeated efforts to beard the touchy but human Randall in his den, and the star makes the most of the robust, if obvious, humour. She improvises, sings and keeps the supporting players on their toes. The opening scenes of the launching of the *Queen Mary*, and the closing ones, illustrating after a moment of disappointment the resuscitation of life in the shipyard, are also showmanlike, but the *pièce de résistance* is the patriotic vocal climax.

Here the star is supreme. She flag-wags the film to certain success. Incidentally, propitious circumstances, both on and off the screen, are a cast-iron case for the shortening of the period between Trade show and release. It's the Gracie Fields picture that the public has been waiting for, and to do it justice it should be shown now.

Points of Appeal.—Cheery plot, lofty patriotic sentiment, evergreen gags, good tunes, ambitious technical presentation, and Gracie Fields.

Dead Man's Shoes

Associated British. British (A). Directed by Thomas Bentley. Featuring Leslie Banks, Wilfrid Lawson, and Joan Marion. 6,320 feet. Release not fixed.

HERE we have a melodrama in which the exigencies of war are responsible for a dual identity. Blackmail is the inevitable accompaniment to the unintentional and unhappy masquerade and sacrificial, if profane, love the key to its equally inevitable happy ending. It lacks the subtlety of the French screen play "Carrefour," from which it is adapted, and is less true in atmosphere, but it is, nevertheless, off the beaten track, has many tense situations, and has good acting and feminine appeal.

More than favourable balance indicates cast-iron popular entertainment. Top of the bill proposition for the majority of halls.

Story.—Roger de Vetheuil, member of the Legion of Honour, and well-known industrialist, is accused in a newspaper of being Jean Pelletier, a notorious criminal. Viola, de Vetheuil's wife, and mother of his young son Paul, agrees with her husband when he decides to take action in the courts. During the hearing it is disclosed that de Vetheuil was wounded in the head and lost his memory. Michele, Pelletier's former mistress, declares that de Vetheuil is Pelletier. Lucien Sarrou, a surprise witness, testifies that Pelletier died in Ceuta.

De Vetheuil wins his case, but Sarrou, now Michele's paramour, later visits him and tells him that he gave false evidence. He also attempts blackmail. Doubts as to his real identity torture de Vetheuil, and eventually he comes to the conclusion that he is flying under false colours. He decides to make retribution, but calls a halt when Sarrou, unable to extract money from him, threatens the life of Paul. Meanwhile, Michele's love for de Vetheuil, alias Pelletier, is reawakened, and the finds a neat, if dramatic, way out.

Acting.—Leslie Banks covers a wide dramatic range as de Vetheuil, the man tortured with doubts; Wilfrid Lawson contributes a clever study in calculated villainy, as Sarrou; and Joan Marion and Judy Kelly are effective in contrast, as Viola and Michele. Nancy Price, Walter Hudd, Geoffrey Atkins, Peter Bull, and Henry Oscar are the most prominent of the supporting players.

Production.—The French version relied more on the element of uncertainty for its drama; this, the English, is more direct. Apart from the rather protracted initial trial scene, the straightforward treatment pays. Clear, decisive approach does not, however, lead to the obvious. Many interpretations can still be applied to the intriguing theme, and all contain in the tragedy of the central character a liberal measure of strong drama and a touching meed of human sentiment. It is poignant, powerful and exciting.

Points of Appeal.—Strong, human and unusual story, impressive acting, intriguing twists, feminine angle, and good title and cast.

Tarzan Finds a Son

M-G-M. American (U). Directed by Richard Thorpe. Featuring Johnny Weissmuller, Maureen O'Sullivan and John Sheffield. 7,241 feet. Released November 20, 1939.

JUNGLE adventure melodrama, the newest contribution to the persistently successful Tarzan series. What is more, it is about the best of the box-office bunch. Apart from its spectacular reiteration of all the most popular of the traditional jungle thrills, it also introduces an ingratiating juvenile interest. A shrewd move this.

John Sheffield is Junior, adopted son of Tarzan and his mate, and, in spite of the absence of blood relationship, he proves himself to be a real chip of the old block. He is "pop's" shadow in every big scene. It's a family affair even to its moments of cowardly villainy, and continuity of interests tells.

The domestic touch is its shield against criticism, its super jungle spectacle its key to mass, family and industrial appeal, and its title its open sesame to popular box-office. Excellent general booking.

Story.—Mr. and Mrs. Richard Lancing, an English couple, are killed when a 'plane in which they are travelling crashes in the African jungle. Their baby survives and is adopted by Tarzan and his mate, Jane. They call him Boy. Unknown to his foster parents, Boy is heir to an English earldom and estates. Five years later Mr. and Mrs. Lancing, next in line, search the jungle, together with their uncle, Sir Thomas Lancing, and Mr. Sande, a guide.

They meet Tarzan and Jane and soon realise that Boy is the true heir. Jane wants Boy to have the position and wealth to which he is rightfully entitled, but Tarzan wants to keep his adopted son. Meanwhile Mr. and Mrs. Lancing and Sande plot to kidnap Boy. Jane learns of their villainy from Sir Thomas. Complications incite hostile natives, and when the situation gets really tough Boy does his stuff. He and Tarzan straighten out matters and, at the same time, pave the way for other stories.

Acting.—Johnny Weissmuller is as good as ever as Tarzan, and John Sheffield never lags behind as Boy. The two share many big stunts and are marvellous in underwater sequences. Maureen O'Sullivan supplies the feminine touch as Jane, Henry Stephenson is good as Sir Thomas, and Ian Hunter, Frieda Inescort and Henry Wilcoxon register in unsympathetic parts.

Production.—The 'plane crash gives the film a flying start, and the rescue of the baby and its adoption by Tarzan and his mate at the same time substantiates feminine interest. From thence on the entertainment is principally represented by a catalogue of super-thrills, and the highspots are the scenes in which Boy is snatched from death by lion and rhinoceros and saved from a waterfall, his spectacular run for Tarzan's help when all are cornered by hostile natives, and Tarzan's counter-attack at the head of a herd of elephants.

Chimpanzees provide most of the humour. Laughs colour the entertainment's glorious and exciting ingenuousness. It will revive the schoolboy and girl in every man and woman, as well as deliver the youngsters themselves into thrilling ecstacy. A jungle fair story of limitless box-office approach and appeal.

Points of Appeal.—Spectacular, thrilling, exciting and laughable and human story, great performance by Johnny Weissmuller, equally good contribution by juvenile John Sheffield, colourful jungle backgrounds, breathtaking animal interest, and box-office title.

Riding High

British Lion. British (U). Directed by David MacDonald. Featuring Claude Dampier, Helen Haye and Kathleen Gibson. 6,195 feet. Release not fixed.

COSTUME comedy, a high-spirited story staged in the earliest days of the bicycle. It has in the eccentricities and quaint customs and manners of the period novel material for humour. The director is not, however, always equal to the wealth and opportunity, but between its bright and flat spots it marks up safe popular comedy entertainment. Incidentally, versatile as the cast is, fancy dress is the biggest aid to laughs. Staging is excellent. Novel light booking for the masses.

Story.—In the year 1880 in the small village of Wakeham a bicycle race for a gold cup and five hundred guineas is promoted. There are two important entrants; one, George Davenport, steward to Miss Broadbent, lady of the manor; he has been embezzling and needs the prize money to adjust deficiencies; and two, Tom Blake, the local blacksmith, who wants to try-out his new safety cycle, the success of which would put him on the road to fortune. Both Blake and Davenport are in love with Grace Meadows Miss Broadbent's ward.

Septimus Earwicker, Miss Broadbent's solicitor, is all for Blake, but he lets out the secret of Blake's new cycle and Davenport has it smashed. A new one is built in time. Davenport, who has engaged a star rider for his machine, then gets Blake disqualified on a technicality. This is where Septimus Earwicker comes in; he rides Blake's bicycle and, after a hectic race, wins.

Acting.—Claude Dampier has his moments as Septimus Earwicker, and Helen Haye is well cast as Miss Broadbent; her diction is perfect, but the rest of the popular and attractive players are too often put out of their stride by the padding.

Production.—The first two reels are quite good and so is the last, which covers the exciting and all-important race; it is superfluous music and song that causes the entertainment to flag. There is overcrowding and too much dallying with pointless incidentals. Still, with all its padding it has a nostalgic freshness and no mean quota of laughs. Mass, family and industrial appeal is reasonably certain

Points of Appeal.—Good story idea, picturesque settings, laughable cycle race climax, attractive cast and quota ticket.

Heritage of the Desert

Paramount. American (U). Directed by Lesley Selander. Featuring Donald Woods, Evelyn Venable, and C. Henry Gordon. 6,667 feet. Released October 2, 1939.

SPECTACULAR period Western, with a desert background, depicting the rehabilitation of a spirited young waster and the eclipse of an arch-villain. It finds the going a bit heavy at times, but the old trick of conserving the most exciting action to the climax is once more exploited to advantage. In spite of its early pedestrianism and over-generous footage, it represents safe Western fare for the majority. Useful outdoor booking, and Zane Grey at that.

Story.—John Abbott, a reckless, improvident young man, runs through a fortune. His only asset is some property in the West, believed to be worthless. Henry Holderness, Abbott's agent, is, in fact, making a profit by intimidating sub-tenants, but is keeping his ill-gotten gains to himself. Abbott's life is attempted on his arrival, but he is saved by Andrew Nash, one of Holderness's victims.

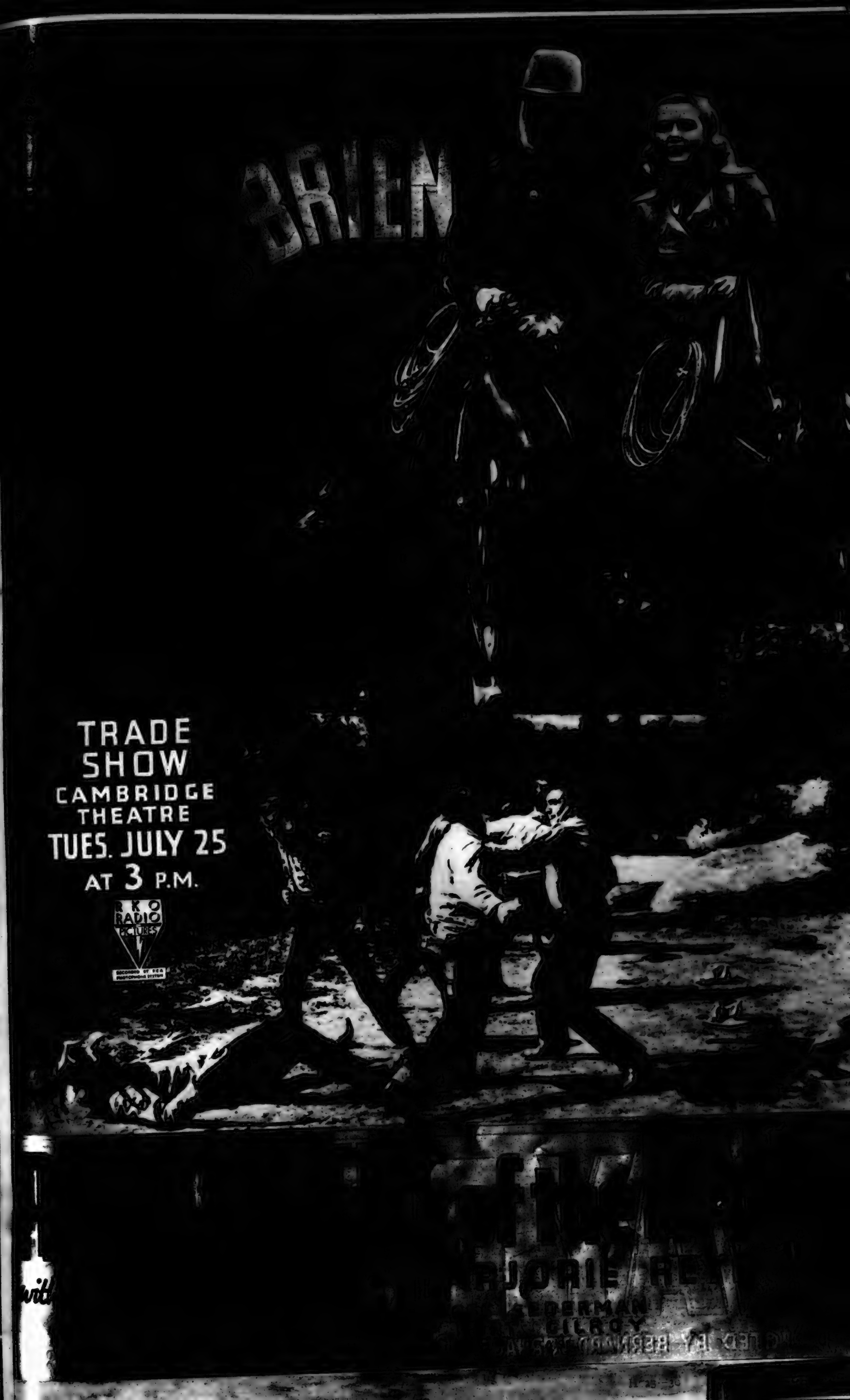
Abbott falls for Mariam, Nash's daughter, but her jealous father has already promised her to Snap Thornton, his manager, who is secretly in the pay of Holderness. It is John's task to unmask Holderness, get Mariam and his property, and this he does with the help of Nosey, a family old-timer.

Acting.—Donald Woods is a virile and convincing Abbott, Evelyn Venable is to tradition, as period heroine, Miss Mariam, and C. Henry Gordon is every inch the villain, as Holderness. Sidney (Charlie Chan) Toler, provides the humour, as Nosey.

Production.—Some may quibble because the hero a tenderfoot, frequently proves wiser than those born to West, but dramatic licence is in the interests of mass industrial appeal. The spectacular climax representing the inevitable eclipse of Holderness is the thing that matters most, and next best the photography and settings. And of course, there is the magic name of Zane Grey.

Points of Appeal.—Robust, straightforward plot, popular romance, breezy comedy, good thrills, picturesque atmosphere and title and author values.

REVIEWS continued on page 31


BRIEN
TRADE
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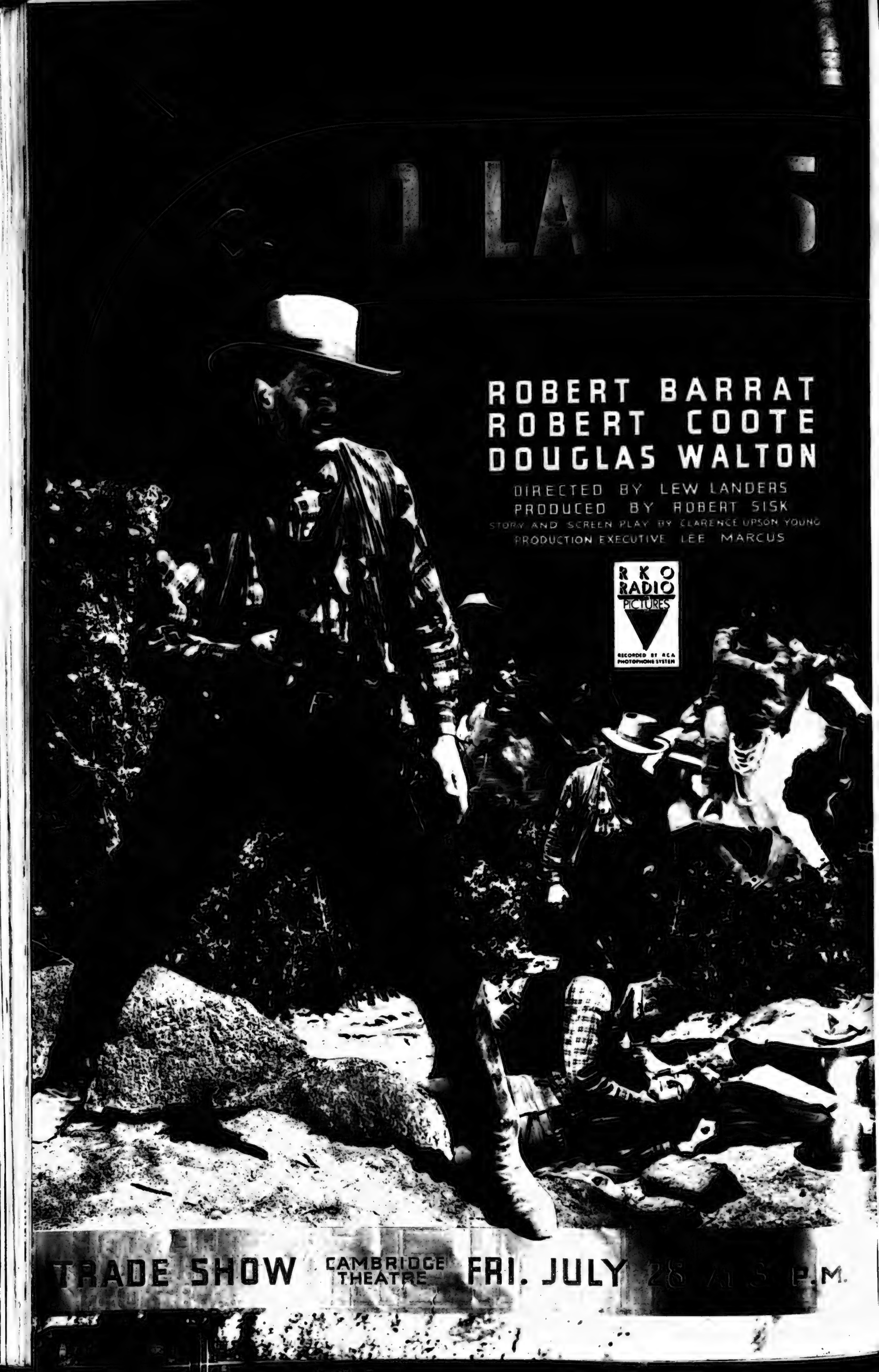
TUES. JULY 25
AT 3 P.M.
RKO
RADIO
PICTURES


ROBERT BARRAT
ROBERT COOTE
DOUGLAS WALTON
DIRECTED BY LEW LANDERS
PRODUCED BY ROBERT SISK
STORY AND SCREEN PLAY BY CLARENCE UPSON YOUNG
PRODUCTION EXECUTIVE LEE MARCUS
RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM
TRADE SHOW
CAMBRIDGE THEATRE
FRI. JULY
P.M.

CARE

WITH

ANNE SHIRLEY
EDWARD ELLIS
AND
SAMUEL S. HINDS
JANET BEECHER
LEON ERROL

RKO RADIO PICTURES

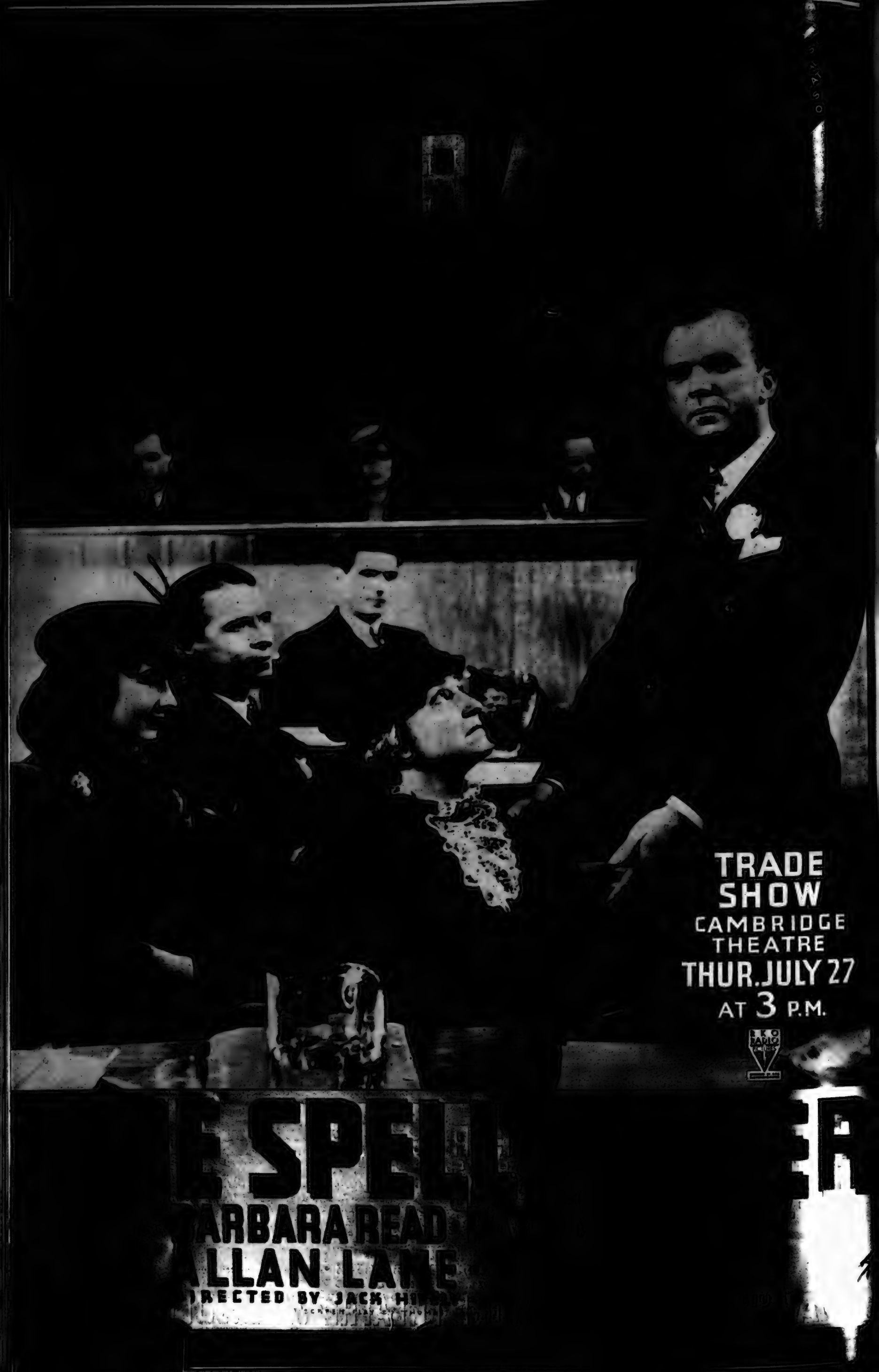
RECORDED BY RCA PHOTOPHONE SYSTEM

LICE EDEN & JOHN ARCHER
LECTED THROUGH JESSE L. LASKY'S
ATE TO HOLLYWOOD
ENT SEARCH

Fresh from his towering performance in "A Man to Remember," Edward Ellis delivers another smashing characterisation that will reverberate throughout the country's box-offices.

EIGH JASON • Produced by ROBERT SISK • Screen play by DALTON TRUMBO • Adaptation by BERT GRANET
FROM THE NOVEL BY PHIL STONG

TRA SHOW · CAMBRIDGE THEATRE · WED. JULY 26 AT 3 PM


TRADE
SHOW
CAMBRIDGE
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THUR. JULY 27
AT 3 P.M.
RKO RADIO PICTURES
E SPELL
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ALLAN LANE
IRECTED BY JACK H

REVIEWS—continued from page 22

The Man in the Iron Mask

United Artists. American (A). Directed by James Whale. Featuring Louis Hayward, Joan Bennett, Warren William, and Joseph Schildkraut. 10,000 feet. Release not fixed.

DUMAS' classic melodrama, dealing with the alleged twin sons of Louis XIII of France, has been put over, not only with a wealth of action, but some incisive and noteworthy characterisation. Its entirely fictional make-up is rendered quite convincing by clever direction and realistic atmosphere, and the sweep of the development carries one's interest along at high pitch through its entire length, in spite of occasional rather heavily dialogued intervals.

Fine entertainment for all classes; a picture which should break box-office records.

Story.—Only a very few trusted people knew that the son of Louis XIII of France had a twin brother, Philippe, who had been given into the charge of D'Artagnan, Captain of the Royal Musketeers, at the time of his birth. When Louis XIV reached the throne he and his Minister Fouquet, who knew of his twin brother, planned to put Philippe out of the way. He arrests D'Artagnan and his comrades-in-arms, the three Musketeers, as well as Philippe, for non-payment of taxes.

Meanwhile, a marriage is arranged between Maria Theresa, daughter of the King of Spain, and Louis XIV. The latter, asked to sign the death warrant of Philippe and his companions, discovers the former's likeness to himself and hires him as a double. In this way Philippe meets Maria and falls in love with her. Although Maria cannot understand the King's apparently dual personality, Philippe persuades her to become affianced to him as the King. Later, learning of this, and discovering that Philippe is his twin brother, Louis has an iron mask made for him, and thrusts him in the Bastille. He is rescued by D'Artagnan, and the King put in his place.

The marriage of Maria and the substituted monarch is taking place when Fouquet arrives and proclaims that Philippe is not the real King; he had learnt about the rescue, and released Louis XIV. Philippe and the Musketeers leave the church to intercept the released prisoner, who crashes to his death after the coach horses had taken fright and bolted. Philippe returns to the church to marry Maria and become King in reality.

Acting.—Louis Hayward is exceedingly good in the dual rôle of Louis XIV and Philippe. He differentiates the characters well, and gives personality and force to both characterisations. Joan Bennett is dignified and natural as Maria Theresa, and Warren William makes a fine figure of a man as D'Artagnan.

The best performance comes perhaps from Joseph Schildkraut as the scheming Fouquet. Walter Kingsford is sincere and dignified as Colbert, and the three Musketeers are well played by Alan Hale, Miles Mander and Bert Roach.

Production.—Produced on a lavish scale, this picture has all the romantic appeal of a love story as well as the spectacle and action of a period melodrama. Dumas's story lends itself extremely well to screen purposes, and there is no doubt that James Whale has made the most of every situation. The picture achieves what it has set out to achieve, entertainment in every foot of the length.

Points of Appeal.—Period romance, action, excellent acting, thrills, good story well told, title and cast values.

Stunt Pilot

Pathé. American (A). Directed by George Waggner. Featuring John Trent, Marjorie Reynolds. 5,575 feet. Release not fixed.

THIS aviation-cum-murder-mystery melodrama, which deals with the murder of a stunt pilot while making a film battle scene, features "Tailspin Tommy," a popular American strip cartoon character. Obviously geared to appeal to the masses, it should do well enough here in spots where they don't like their entertainment too subtle, while well put over air stuff should make up for story shortcomings.

Story.—"Tailspin Tommy" is acting as a stunt pilot on a war film, but quits because of Director Sheehan's callous disregard of human life. He is replaced by a dare-devil aviator, Earl Martin. After having overheard a quarrel between Martin and Sheehan, Tommy is involved in a brawl with the former over his girl friend, Betty Lou. When his friend Skeeter undertakes a dangerous stunt for a dog fight sequence in the film, Tommy takes his place.

The script calls for him to engage Martin's 'plane with his machine-gun. Martin's machine crashes in flames, and it is discovered that real bullets have been substituted for the blanks supplied by the prop department. Tommy is accused of the murder. Escaping from custody, and remembering the quarrel, he catches up with Sheehan, and charges him with the crime. The murder is finally brought home to the director, whose wife, it was discovered, had run away with Martin, by the evidence of a camera gun with which Skeeter's nephew had been playing at the time the substitution was made.

Acting.—John Trent, a former transport pilot, as well as an experienced actor, is a convincing and virile hero as "Tailspin Tommy." Millburn Stone is effective as Skeeter, and Pat O'Malley scores in the rôle of Sheehan, but Marjorie Reynolds has practically nothing to do beyond decorating the heroine department.

Production.—Narration, ragged at times, is on the whole not sufficiently polished or brisk to mask improbabilities of a plot that holds no surprises, and the consequent loss of grip on dramatic interest detracts somewhat from otherwise good action values. However, aerial thrills are effectively presented, with several spectacular crashes, while the behind-the-scenes-in-film-production angle should interest.

Points of Appeal.—Aviation spectacle, good action content, and popular setting.

Susannah of the Mounties

20th Century-Fox. American (A). Directed by William A. Seiter. Featuring Shirley Temple, Margaret Lockwood and Randolph Scott. 7,110 feet. Release not fixed.

GOOD acting by Shirley Temple should ensure the star's fans' support for this North-West Mounted police melodrama. It is very ingenuous in plot, but has some stirring Red Indian sequences and picturesque scenery to back up Shirley Temple's efforts.

Story.—Sole survivor of an Indian massacre, Susannah Sheldon is looked after by Inspector Montague, of the North-West Mounted Police. A Mountie superintendent has a pow-wow with Chief Big Eagle, who promises to round up the raiders, and as an earnest of his word leaves his little son in the Mountie headquarters. Also, there is the superintendent's daughter, Vickey, who falls in love with Montague.

Through the tactlessness of the superintendent of the work going on on the Pacific railway the Indians rise. They attack the railway camp and get the chief's son away from headquarters, and also capture Montague. He is about to be burnt when Susannah turns up and is able to prove, with the help of the Chief's son, that the cause of the trouble is one of Big Eagle's renegade chiefs.

Acting.—Shirley Temple has only straight acting to do in this picture—no singing or dancing—and she makes a very good job of it. Margaret Lockwood has little to do as the heroine, but she does it gracefully, and Randolph Scott makes a virile hero and a personable lover. A clever character study comes from J. Farrell MacDonald as a trooper. Maurice Moscovitch makes a cunning Indian chief.

Production.—Technical qualities are very good and the camera work first-rate. Indian attacks are presented vigorously, and there is the requisite tenderness in Montague's affection for the little orphan. In fact, Seiter has made the most possible of a rather tenuous plot built on strictly juvenile lines.

Some good comedy touches are introduced by Susannah's acquaintanceship with the young chief who insists on treating her like a squaw.

Points of Appeal.—Star and her performance, picturesque period settings, Indian attack thrills, and good title.

Retour à l'Aube

Studio No. 1 Film Distrib. French (A). Directed by Henri Decoin. Featuring Danielle Darrieux, Pierre Dux, Jacques Dumesnil and Pierre Mingand. 7,820 feet. Release date not fixed.

A CLEVERLY conceived story of a young country wife who goes to Budapest to claim a legacy and gets caught in the whirl of gaiety in the big city with nearly tragic results. It is finely characterised, brilliantly acted, and directed with subtlety and human insight.

Sub-titles make the plot thread perfectly easy to follow for those who have no French. The story is adapted from a novel by Vicki Baum.

Story.—Anita, newly wed wife of Karl Ammer, station-master at a small country station, goes to Budapest to receive a legacy, intending to return that same night. On arrival she meets Osten, wealthy manufacturer, who lives near her village. He asks her out to dinner, but she refuses; he insists on giving her his telephone number.

Having collected her legacy of 8,000 francs, she makes her way to the station, but is tempted to go into a smart dress shop and try on an evening costume. The price appals her and she runs from the shop, only to find that she is too late to catch her train. She goes back, buys the costume, puts it on and rings up Osten, who takes her out to dinner. She gets a little drunk, but wins money at the roulette tables. A thief, Keith, plants a stolen necklace in her handbag and becomes friendly with her.

They are mutually attracted and he takes her to his hotel. He intends to take her bag and bolt, but before he can put his plan into action the police arrive. Both of them are arrested, but Anita is cleared by Osten. Keith commits suicide and Anita returns next morning, dazed, to her husband.

Acting.—Danielle Darrieux is fine as Anita, and Pierre Dux sincere and natural as her husband. Jacques Dumesnil is good as Keith, and Pierre Mingand is excellent as the bumptious Osten.

Production.—Opening with a well-directed country wedding fête, the picture develops very well and gives a full insight into the characters concerned.

There is a touch of the fantastic about Anita's adventures, but this does not destroy the warm, human touch nor the dramatic force of the plot as a whole.

Camera-work is very good and detail touches are pictorially expressive.

Points of Appeal.—Famous French star in an unusual story. Acting and characterisation.

REISSUE

Gold

INTERNATIONAL FILM RENTERS. South African (U). 3,606 feet. Release not fixed.—Interest short, presenting a comprehensive prospectus of the mining, refining and marketing of gold. It's somewhat technical in the latter stages but, nevertheless, combines entertainment with education. Photography and commentary are good. A re-issue, it was originally reviewed in the KINE. on October 24, 1935. Handy support for most halls.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

†*THE HOUSE THAT JACK BUILT. American (U). One reel. Release not fixed.*—Animal cartoon with a good story, clever gags and excellent colour photography. Outstanding featurette.

SCREEN SNAPSHOTS. No. 73. American (U). One reel. Release not fixed.—Fan short, taken at a famous ice-rink, showing popular stars disporting themselves on skates. Budding champions are also introduced. Commentary and photography good. Very good fill-up of its type.

†*THE HAPPY TOTS. American (U). One reel. Release not fixed.*—Coloured cartoon, with baby characters and song and music accompaniment. The design is a little pointless, but the trimmings are agreeable. Safe cartoon offering.

SCREEN SNAPSHOTS. No. 72. American (U). One reel. Release not fixed.—Golf is the medium by which popular stars are introduced in this agreeable and refreshing fan short. Good fill-up of its type.

COMMUNITY SING. No. 24. American (U). One reel. Release not fixed.—Bright novelty vocal short with good tunes and effective accompaniment. First-rate general fill-up.

RACKETEER ROMEO. American (U). Featuring Charlie Chase. Two reels. Release not fixed.—Slapstick comedy telling of a modern Romeo's unhappy investment in a second-hand car. The star's inimitable comicalities cement the knockabout fare. Very good comedy short.

FIRST NATIONAL

†*PREST-O CHANGE-O. American (U). One reel Release not fixed.*—Merrie Melodie coloured cartoon, telling the adventures of two dogs in the house of a crazy magician. The fun is ingenious, and the colour photography excellent. Very good example of its type.

GRAND NATIONAL

†*UNUSUAL OCCUPATIONS. American (U). One reel. Series of Six. Release not fixed.*—Photographed in colour, this series of magazine shorts is a cross between Popular Science and Stranger Than Fiction. It brings to the screen many of the world's most unusual hobbies and occupations and tabulate them with showmanship. There is no monotony. The commentary, too, is smooth. Furthermore, popular stars are introduced whenever possible. Cine-color enhances the general effect. Space will not permit of a detailed description, but it can be confidently said that each episode is both instructive and entertaining. The series is at the top of its class. Excellent general featurettes.

RKO-RADIO

SUBMARINE CIRCUS. American (U). One reel. Release not fixed.—Aquatic short, depicting the preparations for a circus beneath the surface of Silver Springs, California. There is excellent swimming and brilliant photography. Outstanding featurette.

† In Colour.

NAMES *in the* NEWS

CLIFTON CIRCUIT MOVES
A. J. SADLER HONOURED

A series of managerial changes on the Clifton circuit in the Midlands is announced by "Ken" Jones, general manager for Capt. S. W. Clift and his co-directors. The vacancy caused by the transference of **H. W. H. Crane** from the Clifton, Sedgley, to the new Clifton Cinema, Coseley, near Wolverhampton, has been filled by the appointment of **J. Pitt**, until recently manager of the Palace, Huddersfield. The resignation of **H. Warburton**, of the Theatre Royal, Wolverhampton, finds **Howard Smith**, a newcomer to the Trade, in charge of that house.

Capt. S. W. Clift, the well-known Birmingham exhibitor, is on his way to America. As chairman of the British National Committee he is attending the World's Poultry Congress at Cleveland, Ohio. Capt. Clift attended similar Poultry Congresses in Rome in 1933 and in Germany in 1936. At the U.S. Government official welcome dinner at the White House, Washington, next week, Capt. Clift will respond to the welcome on behalf of the delegates of all visiting nations.

A. J. Sadler, manager of the Astoria, Brighton, is to be next year's chairman of the Brighton and Hove Entertainments Association. This honour is well deserved, for was Mr. Sadler who was one of the originators of the Association's highly original and successful "March the Third" Charity Ball and last year's chairman of the Ball Committee.

Mr. Sadler, who last week returned from a holiday in France and Switzerland, was unanimously elected vice-chairman of the Association, which automatically carries with it the chairmanship next year.

Dan Benjamin (Princes), the retiring chairman of the Entertainments Association, was cordially thanked for his valued services, while two other popular Brighton kinema men re-elected were **Harry Jacobs** (Curzon), hon. secretary, and **R. H. Ainsworth** (Regent), hon. treasurer.

The financial statement, submitted by Mr. Ainsworth, showed a satisfactory balance in hand, quite apart from the benevolent fund provided from the proceeds of the "March the Third" Ball.

K. Drennan, who has been manager of the Royal, Egremont, Wallasey, for the last 14 months, is retiring from the entertainment business. He concluded his engagement at the Royal on Saturday and left for London on Sunday. It is understood he is to take over a position at Denham.

Southend has two new kinema organists. **Gerald Masters**, of the Regal, Southampton, opened at the Astoria, Southend, on Monday as the new resident organist. He succeeds Guy Hindell, who died recently following a protracted illness.

At the Corona organ **Ronnie Padgett** has taken the place of C. Cooksey, who was both manager and organist until the house was taken over recently from Mistlin Bros. by the new Layton and Levey circuit.

Stanley S. Hawkins, publicity director of First National, with his bride, Miss Kathleen Pizzey, who is also a member of the company's publicity staff

AN ALL F. N. WEDDING: R. NUTT'S NEW POST

The marriage took place on Saturday last of **Stanley S. Hawkins** and **Miss Kathleen Pizzy**. The service was held at Lewisham High Road Congregational Church, and the reception after the ceremony was at Pyne's Restaurant.

The bridegroom is director of advertising and publicity for First National, and the bride has been with the same company for ten years, also in the publicity department.

The couple were presented with a radiogram as a gift from the staff of First National, the presentation being made by D. C. Dobie, the general sales manager.

Reg. C. Nutt, of Bournemouth, has been appointed manager of the Atlas Cinema, Stechford, Birmingham. Mr. Nutt has had wide experience in the Trade, for when the Regal, West Hartlepool, opened he was appointed assistant manager and shortly afterwards, on the death of the manager, Mr. Nutt took over control as manager.

Unfortunately, he became very ill and for a period was down with fever in an isolation hospital. On his recovery he resumed duties as assistant to C. Last, of the Regal, West Hartlepool. Prior to leaving West Hartlepool to take up his new post Mr. Nutt was married by special licence to Miss Margaret Dugdale, cashier at the Empress, Horden, and the management and staff of the Regal presented Mr. Nutt with a canteen of cutlery.

TWO MORE FROM RADIO'S LIST

Produced by Sol Lesser and directed by Bernard Vorhaus, WAY DOWN SOUTH is a romantic story of Louisiana in 1850. The humour and pathos of the plantations are vividly presented, and Bobby Breen gives a notable performance, playing and singing against inspiring and at times spectacular backgrounds. Steffi Duna, Ralph Morgan and Edwin Maxwell head the supporting cast. The picture will be Trade shown by RKO-Radio at the Cambridge on Wednesday next, July 26, at 8.30.

"CAREER"

The two stars who made "A Man to Remember" a notable achievement—Anne Shirley and Edward Ellis—lead in CAREER, a drama set in an American small-town atmosphere, which will be presented to the Trade by RKO-Radio at 3 o'clock on Wednesday, July 26, at the Cambridge Theatre. Alice Eden and John Archer, finalists in the first radio talent search "Gateway to Hollywood," make their screen debut in this picture.

RKO-RADIO GIVES GINGER ROGERS NEW PARTNER

Co-starred With David Niven in "Bachelor Mother"

HIGHLIGHT OF LATEST TRADE SHOW GROUP

FIRST fruits of the recent visit of Ralph Hanbury to America are shown in RKO-Radio's latest group of Trade shows, scheduled for screening on four consecutive days, commencing July 25, which presents a great array of varied entertainment, headed by "Bachelor Mother," the much-anticipated Ginger Rogers-David Niven co-starring vehicle.

Comprising six films, this new group is made notable by a wide variation of thematic treatment, with stories ranging in type from hilarious comedy and social drama to Western thrills and sparkling musical comedy.

In addition to Ginger Rogers and David Niven, the brilliant line-up of stellar players appearing in these productions include such well-known box-office personalities as Anne Shirley, Edward Ellis, George O'Brien, Bobby Breen, Lee Tracy, Noah Beery, Jun., Charles Coburn, Frank Albertson, Andy Clyde, Barbara Read, Patric Knowles, Alan Mowbray, Steffi Duna and Ralph Morgan.

Cambridge Presentations

These six films, all of which will be shown at the Cambridge Theatre, are, in order of presentation, "Racketeers of the Range," featuring George O'Brien; "Career," co-starring Anne Shirley and Edward Ellis; "Way Down South," starring Bobby Breen, supported by Ralph Morgan and Steffi Duna; "The Spellbinder," starring Lee Tracy; "Bachelor Mother," co-starring Ginger Rogers and David Niven; and "Bad Lands," an all-star cast, including Noah Beery, Jun., Robert Barratt, Douglas Walton, Andy Clyde and Big Boy Williams.

A Western Star

Dealing with the exploits of a modern cattleman in waging a single-handed fight against a big meat-packing corporation, to keep himself and his fellow ranchers from disaster, George O'Brien's latest picture, "Racketeers of the Range," is to be presented at the Cambridge Theatre on Tuesday, July 25, at 3 p.m.

How the crooks are out-manœuvred, how the girl is rescued from abduction on the high-jacked cattle-train, how everything is straightened out in a whirlwind fashion, makes for high-speed entertainment that is said to be even faster than most of the star's vehicles.

Marjorie Reynolds has the feminine lead as the stubborn heroine; Chill Wills plays the eccentric comedian pal of O'Brien. Gay Seabrook, Robert Fiske, Monte Montague, Ben Corbett, Ray Whitley, Bud Osborne and other well-known Western players are in the cast.

D. Ross Lederman directed, Bert Gilroy produced, and Oliver Drake wrote the screen play from the story by Bernard McConville.

A Great Co-starring Team

Anne Shirley and Edward Ellis, who scored so heavily in "A Man to Remember," are reunited in "Career," a vivid and absorbing romantic drama, which will be Trade shown at the Cambridge on the afternoon of Wednesday, July 26.

A graphic, memorable cross-section of life in a small town in the early years of the depression, forms the thematic structure of the film. Most of the story revolves around the sturdy figure of Ellis, the tolerant, sympathetic, but resourceful proprietor of a small-town general store, who tries to keep hidden the memory of his first love, a girl who married his banker rival, while he endeavours to smooth out the troubles of his family, his friends and fellow townsmen.

Once more choosing a typical small town setting for an absorbing human interest film, this story is staged in a period of eight years. Originally written by Phil Stong, author of the memorable "State Fair," the story strikes a vividly realistic note in its portrayal and its atmosphere.

Edward Ellis, who scored brilliantly in the title rôle of "A Man to Remember," again enacts an unforgettable, gripping part as the rugged but kindly observer, and a man who steps in at a crisis and takes firm hold on matters which need attention.

Anne Shirley is again given an opportunity to exercise her dramatic talents, and brilliantly interprets a rôle that is ideally suited to her histrionic ability.

Two of the ambitious young players discovered through Jesse L. Lasky's "Gateway to Hollywood" radio programme make their screen debut in the film. John Archer, who has the romantic lead opposite Miss Shirley, and Alice Eden, who has the other romantic lead with Maurice Murphy. They are rated by the studio as among the most promising "finds" of recent years, and this picture gives them a worthwhile opportunity to display their talents.

Produced by Robert Sisk and directed by Leigh Jason, the screen play was written by Dalton Trumbo and Bert Granet.

Bobby Breen as a Southerner

The love of a youth for people less fortunate than he, and his efforts to keep them happy despite the sabotaging influence of an unscrupulous lawyer, provides the basis for the absorbing theme of "Way Down South," Bobby Breen's latest and most sparkling vehicle.

RKO-Radio will present this to the Trade at the Cambridge Theatre on Wednesday, July 26, at 8.30 p.m.

Based upon an original story by Clarence Lee, "Way Down South" is located against the picturesque background of an estate in Louisiana in 1850.

The story is played against a background which has no equal for colour and beauty. All the amusing and exciting phases of plantation life in the Old South are vividly brought to the screen, woven together with a story which possesses drama, humour and romance to an unusual degree.

The exciting, inspiring dances of the blacks are vividly presented, and the sugar cane festival, one of the production highlights of the film, brings to the screen for the first time all the exotic spectacle of these dances.

The seventh feature film in which Bobby Breen has starred, this production offers him the finest, most human rôle in his career, and his voice finds new expression in the spiritual and traditional negro songs with which the film is abundantly supplied.

Breen is supported by a cast of talent, with Ralph Morgan, Steffi Duna, Edwin Maxwell, Sally Blake, and Robert Greig all contributing outstanding performances. The Hall Johnson Choir are again seen to great advantage in this new film.

Produced by Sol Lesser, who is responsible for all other of the Breen features, "Way Down South" was directed by Bernard Vorhaus, who was associated with Breen and Lesser in the production of "Fisherman's Wharf." The story, by Clarence Muse, was adapted to the screen by the author, who, incidentally, plays an important part in the film as Breen's old black friend.

Lee Tracy as Criminal Lawyer

Coming to the screen as one of the most graphic and swiftly-paced dramas of the season, "The Spellbinder" is to be Trade shown at the Cambridge on the afternoon of Thursday, July 27.

Dealing in suspenseful fashion with the activities of a "mouth-piece," a lawyer who undertakes the defence of notorious criminals usually guilty of the crimes for which they are indicted, this production is elevated into the realms of top-class entertainment by Tracy's deft characterisation, and the introduction of an entirely new slant on a brand of story perennially popular in this country. It was adapted for the screen by Jos. A. Fields and Thomas Lannon from an original story by Joseph Anthony.

Famed for his quick-fire characterisations, Lee Tracy enacts the greatest rôle of his career as the criminal attorney, whose vicious, unscrupulous business activities camouflage the true man who lavishes wealth and love on his motherless daughter.

Barbara Read, who was recently seen to great advantage in support of Anne Shirley in "That Girl From College," interprets the rôle of Janet.

A cast of well-known character actors play supporting rôles in this production, including such box-office personalities as Patric Knowles, Allan Lane, Linda Hayes, Leona Roberts, Pierre Watkin and Chester Clute.

Produced by Cliff Reid and directed by Jack Hively, responsible for "Panama Lady" and "They Made Her a Spy," "The Spellbinder" reaches the screen as a memorable feature.

Ginger Rogers and David Niven

Uniting Ginger Rogers and David Niven as a team for the first time, directed by Garson Kanin, famed for his outstanding success with "A Man to Remember" and "The Great Man Votes," "Bachelor Mother" is to be Trade shown at the Cambridge Theatre on Thursday, July 27, at 8.30 p.m.

That appearances are deceiving is the theme of this ingenious production. The plot is an hilarious romance revolving around the frantic but futile efforts of a departmental sales girl to convince the world that she is not the mother of a baby which she has been forced to take into her care.

Although designed for comedy, the romance builds into a very real element of the story as it progresses through its laughter-strewn course.

For the first time on the screen, Ginger Rogers and David Niven are teamed as a romantic pair. Where "Vivacious Lady" established Ginger Rogers as one of the screen's foremost funsters, this offering promises to set her on the pinnacle of film mirth-making. The cleverly contrived story is funnier than that of the earlier picture, and the major theme of Ginger's inability to convince everyone that she is not a mother, reaches amazing and hilarious results.

Virginia Bruce and Walter Pidgeon who lead in STRONGER THAN DESIRE which M-G-M will Trade show at the Cambridge Theatre on July 24, at 6.30 p.m

Anna Neagle with a group of RKO-Radio executives during the latter's visit to New York to attend the company's International Sales Convention. The picture was taken before their departure, and Miss Neagle is seen standing between Ralph Hanbury and Phil Reisman. The popular British star has recently completed her first Hollywood film, NURSE EDITH CAVELL, produced by Imperadio

RKO-Radio Trade Shows—*CONTINUED*

Rapidly winning popularity for his clever and effective film portrayals in such widely diversified films as "Wuthering Heights" and "Dawn Patrol," David Niven is ideally suited to the rôle of the determined, but slightly conceited store executive.

A widely talented line-up of feature players support the stars in this major offering. E. E. Clive, Ferike Boros, June Wilkins, Frank M. Thomas, Leona Roberts, Irving Bacon, Leonard Penn and Frank Albertson are perfectly cast in their respective characterisations.

Garson Kanin, who has proved himself to be a genius by his brilliant handling of the dramatic "A Man to Remember" and the satirical "The Great Man Votes," proves with his vehicle that he is equally talented when dealing with hilarious comedy.

Buddy de Sylva makes his debut under the RKO-Radio banner with this vehicle. A famous producer, de Sylva has been responsible for such box-office winners as "You're a Sweetheart," "Stowaway," "Sing, Baby, Sing," "Little Colonel," "Sunny Side Up" and "Just Imagine."

Based on Felix Jackson's original story, the screen play was written by Norman Krasna, whose productions include such sterling films as "Three Loves Has Nancy," "Fury," "Wife v. Secretary," "Hands Across the Table," and "The Richest Girl in the World."

A Gripping Western

An out-of-the-rut Western, bristling with gripping and vivid drama, "Bad Lands," in which Noah Beery, Jun., Bob Barratt, Douglas Walton, Andy Clyde and Big Boy Williams head an all-star cast, is to be Trade shown by RKO-Radio at the Cambridge Theatre, on Friday July 28, at 3 p.m.

Revealing in graphic fashion the gallant fight of ten men besieged by a bloodthirsty gang of Apache Indians the story has been related with a wealth of exciting and thrilling detail.

Adding to the drama of the unusual story, is the deft characterisation of an outstanding cast. Noah Beery, Jun., Bob Barratt, Douglas Walton, Andy Clyde and Big Boy Williams all do their best work in this brilliant entertainment.

Brought to the screen by Robert Sisk, one of RKO-Radio's most notable producers, the film was directed by Lew Landers, responsible for such outstanding films as "Twelve Crowded Hours," "Pacific Liner," "Sky Giant," "Condemned Women" and "Without Orders."

RAYMOND MASSEY AS LINCOLN

John Cromwell to Direct RKO-Radio Film

John Cromwell, who recently completed the Carole Lombard-Cary Grant-Kay Francis co-starring picture, "Memory of Love," has been signed by RKO-Radio to direct the film version of Robert E. Sherwood's stage success, "Abe Lincoln in Illinois."

Max Gordon and Harry Goetz, the famous New York producers, who staged the Pullitzer Prize play on Broadway, are now in Hollywood preparing the screen version, for production late this summer. Their contract with RKO-Radio also calls for the translation to the screen this season of the equally successful New York stage play, "The American Way," by George S. Kaufman and Moses Hart.

Raymond Massey, who created the Lincoln rôle on Broadway, also will be starred by RKO-Radio in the screen version.

"THE HUNCHBACK"

Huge Cast Assembling

Maureen O'Hara, 18-year-old Irish actress, and Edmond O'Brien, young New York stage actor, have been signed by Pandro S. Berman, in charge of RKO-Radio production, to play the romantic leads in "The Hunchback of Notre Dame."

Charles Laughton, who will star, discovered Miss O'Hara and gave her the feminine lead in his latest British film, "Jamaica Inn."

O'Brien, who will play the rôle of Gringoire opposite Miss O'Hara's Esmeralda, recently scored a brilliant success on Broadway in a featured rôle with Maurice Evans in "Henry the Fourth."

FILM STORAGE IN TIME OF WAR

Precautions in Lancashire

MEETINGS of renters' branch managers were held at Liverpool and Manchester last week to consider the questions of film storage and the transport of films in the case of national emergency.

The meetings were addressed by the secretary of Twentieth Century-Fox, and the secretary of First National Film Distributors, Ltd.; the representative of one of the film transport companies was also present.

At the Liverpool meeting, which was held at the Adelphi Hotel, it is understood the following suggestions were put forward:—

(1) That representations be made to the Minister of Transport to ensure the availability of transport for the delivery of films in the event of national emergency, and

(2) That each renting firm should contribute one or two films to dumps—one to be established at Warrington and the other in North Wales—these films to be used as stand-bys as a safeguard against let-downs through inability to dispatch the booked pictures.

The following committee was appointed to deal with any matters which might arise: H. Nisbet (Paramount), chairman, L. Blond (G.F.D.), N. Wilkinson (RKO-Radio), J. Todd (Twentieth Century-Fox), and Arthur Sydney (A.B.P.C.). It is understood that the film storage position in Liverpool is considered to be satisfactory to the authorities.

At Manchester

Film storage, it is understood, was the principal subject discussed at the Manchester meeting. The committee appointed to deal with local conditions and communications from London headquarters comprises: L. Harris (United Artists), chairman, D. Gilpin (Paramount), F. A. W. Stanbury (Warner), —, Connor (M-G-M), and E. Grattan Milloy (Twentieth Century-Fox). The transport question was also discussed at this meeting.

"LOVE AFFAIR"

To Have Fifth West End Pre-release Run

Continuing its great pre-release triumphs, "Love Affair," the Irene Dunne-Charles Boyer co-starring vehicle, is to have a fifth West End screening, opening at the Tivoli, Strand, on Sunday next, July 16.

"Love Affair" commenced its pre-release career at the Carlton, Haymarket, where it ran for eight weeks, followed by a further two weeks' season at the Marble Arch Pavilion. The film also achieved outstanding business at the Metropole, Victoria, and the Paramount, Tottenham Court Road. With this new booking, "Love Affair" totals no fewer than 13 weeks in the West End.

RKO-Radio have set the general release date of "Love Affair" for August 21.

FIFTH WEEK FOR "NAZI SPY"

A Warner Theatre Record

First National's "Confessions of a Nazi Spy" has the distinction of being the first production to enter a fifth week at the Warner Theatre, Leicester Square, with queues still forming and with big houses the rule.

"There seems to be no falling off of receipts for this big winner," D. E. Griffiths, First National's managing director, comments, and at the close of every performance enthusiasm remains undiminished.

HANMER'S CROSBY HALL

Plaza Cinema, Crosby Road North, Waterloo, near Liverpool, is nearing completion and is due to open early in August. Designed by Lionel A. G. Prichard, F.R.I.B.A., Moorfields, Liverpool, the new theatre will have seating for 1,500 persons. The Plaza will be in the circuit of Regent Enterprises, Ltd., of which company Philip M. Hanmer is the principal.

"STRONGER THAN DESIRE"

Scenes from Metro-Goldwyn-Mayer's STRONGER THAN DESIRE, featuring Virginia Bruce and Walter Pidgeon, to be shown to the Trade on Monday, July 24, at 6.30 p.m., at the Cambridge Theatre

British Studio News

By P. L. Mannock

Nancy Price and Michael Redgrave in the STARS LOOK DOWN, now being made at Twickenham studios by Grafton Films for Grand National release

ELSTREE

FIGHT SCENES STAGED FOR "ON GUARD"

A.B.C.'s THRILLING NAVAL SUBJECT

A SAILORS' café at Tangiers has been the locale for some of the most important of this week's shooting for "On Guard in the Mediterranean," the new Associated British picture.

Here, sailors from Russian, British and French warships mingle quite amicably until a drunken civilian starts a quarrel over a girl, which develops into a "free for all," ending in a murder. It is this murder which breaks up the friendship of the French, British and Russian naval commanders, who have met on shore, for each believes that the others' men are responsible.

Walter Rilla, Robert Newton and Kim Peacock are the three naval officers, while leading sailor parts are taken by Clifford McLaglen, as a burly Russian, John Wood as a nimble Cockney A.B., and Michael Hogarth as a more sophisticated French "matelot."

Harold Huth is directing "On Guard in the Mediterranean," with Phil Tannura photographing.

A. E. W. Mason Thriller

On "The House of the Arrow" set, Keneth Kent, the screen's Inspector Hanaud, is hard at work investigating the death of Madame Harlowe, in this screen version of the A. E. W. Mason thriller.

Suspicion at first rests upon Betty, the dead woman's niece, played by Diana Churchill, but is afterwards switched to Ann, Betty's companion, the rôle portrayed by Belle Chrystall, and later, the true murderer is brought to light in a most thrilling finale.

Harold French is directing.

HIGHBURY

EDGAR WALLACE STORY STARTS

"Mrs. Pym of Scotland Yard"

"Mrs. Pym of Scotland Yard," the first of a series of films based on the adventures of Mrs. Pym, the popular detective creation of Nigel Morland, is now in production at Highbury Studios for Grand National release, with Mary Clare in the title rôle. This picture is being made by Hurley Productions.

The original character of Mrs. Pym is the result of advice from the late Edgar Wallace which he gave to the author. The master-writer of detective fiction suggested to Morland that the finest detective for fiction purposes would be a middle-aged, strong-minded woman attached to Scotland Yard. In 1935 the author put Wallace's suggestion into practice, and "The Moon Murders" was published with Mrs. Pym as the detective.

"Mrs. Pym of Scotland Yard" is being directed by Fred Elles, and in addition to Mary Clare the cast includes Edward Levy, Nigel Patrick, Janet Johnson and Anthony Ireland.

ISLEWORTH

"SHADOWED EYES" FINISHED

Savoy Films' First

"Shadowed Eyes," the first picture to be made by the recently formed Savoy Films, of which the chairman is Major Richard Lloyd George, has just been completed at the Isleworth Studios. The picture is to be distributed by RKO-Radio.

Directed by MacLean Rogers, the film was produced by George Smith on a big scale with a well-selected cast headed by Basil Sydney and Patricia Hilliard. Dr. K. Sternberg is associate producer.

Based on a story especially designed for screen entertainment, the picture deals with the twisted mind of a doctor, driven by jealousy to the asylum. Upon his recovery he continues with his medical practice, but the dramatic climax arrives when, about to perform a major operation, his jealousy is once more aroused by a vivid recollection of the past.

SOUND CITY

Duggie Wakefield in Trouble

PARAMOUNT'S WAR COMEDY

To the splutter of machine-guns and amidst ankle-deep mud, Duggie Wakefield is forging ahead with his new Paramount picture, "Live and Let Live," under the direction of Mario Zampi at Sound City, Shepperton.

Nicholas Hannen will play an English colonel. Jack Allen has been cast as Capt. Bradshaw and Gibb McLaughlin is the German commanding officer. Albert Liven, former German stage star, and George Hayes are also cast.

DENHAM

Dramatic Night Car Crash "Ten Days in Paris"

ASHER'S CLEVER SPECIAL EFFECTS

IRVING ASHER PRODUCTIONS were busy shooting a big night scene for "Ten Days in Paris" when I visited Denham's railway exterior last week. I spent the early hours of the morning watching Tim Whelan directing a crash between a car driven by Rex Harrison and a French munition train carrying a time bomb at a level crossing.

The sequence concerns Rex Harrison, who, hearing of a plot to blow up the munition train, is speeding with Karen Verne, by car, to prevent the train entering the Maginot Line. In a last-minute effort, after allowing Karen Verne to alight, he crashes the car through the crossing gates in front of the train. The car is completely wrecked, but Harrison is thrown clear.

A second car, containing C. V. France as a General of the French Intelligence, Andre Marell, Robert Rendell, Frank Atkinson and Arthur Maude, arrives just after the crash.

This tricky sequence needed several hours of preparation, for it is partly trick work and partly live action, and the car crash was staged within six feet of the camera.

Various other shots made during the night indicate that for thrills this picture will rank as one of the finest of its class.

"The Arsenal Stadium Mystery"

Thorold Dickinson directing "The Arsenal Stadium Mystery" has been making such rapid progress at Denham that he is already a day and a half ahead of schedule. The film, which stars Leslie Banks, and features the Arsenal football team, and, of course, George Allison, is adapted from Leonard Gribble's original story about a footballer who died during a match against the Arsenal. Last week's work on the Highbury ground meant that all necessary exteriors are now completed. With cameras on tracks running the whole length of the field, exciting shots were taken of Arsenal players, Drake and Bastin, rushing the ball through the Trojan team's defence. The Amateur team was represented by Anthony Bushell, Richard Norris, and Alistair McIntyre, and by eight Oxford and Cambridge blues.

Back at the studios, director Dickinson completed scenes in a newsreel theatre which had been held up by the unit's location trip. An unknown young actor has been given a big chance in the film. He is 24-year-old Brian Worth, who has been assigned the male juvenile lead. Others in the cast are Greta Gynt, Liane Linden, Ian McLean, and Esmond Knight.

"An Englishman's Home" Ends Floor Shots

"When we first started 'An Englishman's Home' which is all about enemy invaders who drop on Britain by parachutes from thousands of warplanes," says Neville E. Neville, the producer, "some people laughed at this innovation in the story. They called it fantastic. Yet, now we find the naval head of a continental power discussing the idea at length and agreeing to its possibility."

"An Englishman's Home," which Albert de Courville is directing, is in its last week of production.

Featured in the picture are Edmund Gwenn, Mary Maguire, Richard Ainley, Paul von Hernreid, Geoffrey Toone, Mark Lester, and Mavis Villiers. United Artists will release.

"Night of the Fire" Nearing Completion

Gunthur Krampf is an artist who uses his lights as a painter mixes his oils.

"I try," he says, "to bring out not only the moods of scenes, but also the moods of characters. In 'The Night of the Fire,' for instance, Ralph Richardson commits a murder. He is haunted by fear—fear of being arrested at any moment. His face grows hard and grim. His cheeks hollow. His eyes sunken. Mr. Richardson registers that haunted look superbly.

"Through lighting I emphasise it."

The film is now entering its final week of production under direction of Brian Desmond Hurst. Over the week-end a highly realistic thunderstorm was staged for a Newcastle street scene. The sight of the market-stall owners hurriedly covering their "goods" and "shoppers" racing for shelter should look most impressive on the screen.

Besides Mr. Richardson and Miss Wynyard, "The Night of the Fire" cast includes Mary Clare, Romney Brent, Dave Crowley and Sara Allgood. Josef Somlo is the producer and G.F.D. will release.

"BUSMAN'S HONEYMOON" TO START IN AUGUST

Thorpe Seeks Locations

M-G-M's production executives are actively engaged in the preparation of "Busman's Honeymoon," the Robert Montgomery starring vehicle, to be directed by Richard Thorpe. At present Thorpe is in Devonshire looking for suitable locations, in anticipation of starting shooting in three weeks' time.

No further additions to the cast are announced as yet, but it is understood that H. Boxall, who is now with Korda, will be production manager.

There is the possibility that the company will use Pinewood studio lot, as Denham stages are full, but as yet the contract has not been completed.

TEDDINGTON

SAX'S PRAISE FOR HOME TALENT

"CASTING PROBLEM IS MAIN DIFFICULTY"

MEETING Teddington's new production chief for the first time, I was impressed by Sam Sax's courteous candour on the subject of British production.

He is quite satisfied that a profitable market exists for intelligently made pictures designed for the home market only. The world market is on an entirely different basis. Like his predecessors, Mr. Sax hopes to make a few big films for American distribution.

Main problem here, in his judgment, is the difficulty of finding and keeping new stars. "As soon as we discover a new young personality Hollywood snaps it up, and it is only natural. The result to-day is that the producer, unable to keep new talent long, is constantly looking for it."

Mr. Sax agreed that the theatre, main field for screen recruits of youth and ability, no longer gave the proper opportunities for the acquirement of acting experience. The juvenile players in the U.S.A. had no counterpart on this side. "On the other hand, the British theatre still has the finest standard of acting in the world."

Dramatic Sequences for "The Midas Touch"

Director David Macdonald is something of a phenomenon. Probably the swiftest maker of British pictures now active, he never loses a minute. Nor, on his record, can it be said that the quality of his pictures suffers; for their merit is by now something of a standard.

At Teddington on Monday I found him occupied in dramatic scenes of the Warner subject, "The Midas Touch," with Frank Cellier and Judy Kelly on some long and tense dialogue sequences. Bertha Belmore and Barry K. Barnes were on hand. The story is about a financier whose nerve gives way through a clairvoyant's prophesy of a car crash.

Basil Emmett is at the camera, Norman Arnold art director, and Jerry Fairbanks in charge of make-up.

TWICKENHAM

REED'S PROGRESS WITH "STARS LOOK DOWN"

Old Associations Renewed

It was like old times to visit the Twickenham Studios the other morning. Many of the old staff faces were there, sharing the general atmosphere of contentment with the floors going once again; and there was Jimmy Carter hustling sets into being and making things lively generally as of yore.

"The Stars Look Down," in my judgment, is going to be all the better for its delay in coming to fruition. I cannot imagine its being better cast, directed or planned; and Grand National should have a very bold, forceful and strong picture, put over with care and polish.

Carol Reed I found directing an impressive interior scene with Allan Jeayes and Emlyn Williams, interrupted by Michael Redgrave, who spiritedly challenged their plans in the name of the miners, and departing angrily threatening a strike. Not often do I see such assured acting these days, capable of carrying on difficult dialogue.

Plain Speaking

A. J. Cronin's novel is going to be specially effective on the screen by reason of the frank arguments on national industrial issues. Mr. Redgrave's speech in a union debate, fiercely condemning the system of coal ownership, is something British audiences, up to now, have never heard in British films, and this is refreshing in view of the traditional timidity of our producers in such matters.

Yet the story will not be propaganda of any political complexion. Its highlight is the pit disaster. In a week or so the pit-head lately used in Cumberland will be reproduced on the Sound City lot, and, I am told, will be the largest outdoor set seen in this country. Pit ponies will be brought from the North.

The dialect, I learned from Emlyn Williams, will not be too strongly flavoured. Pure Tyneside is being sensibly modified for the sake of intelligibility.

Nancy Price, Margaret Lockwood, Edward Rigby and Linden Travers are among the principals, and camera work is under Mutz Greenbaum. I was glad to meet my old friend Lewis Protheroe on stills.

GERALD BLAKE

We are asked by Director Gerry Blake to state that contrary to the information supplied by an outside source in our issue of May 18 to the effect that he had signed a contract to produce and direct for Messrs. Christy Bass Productions, Ltd., no such contract has been signed by him and that he has no connection with this company.

"No Limit" Cycle Race at Salisbury

LOCAL TRIALS CLUB COMPETES FOR FORMBY CUP

G. A. HOWES, of the Picture House, Salisbury, took advantage of a popular local sporting event to secure some very fine publicity for "No Limit" (A.B.F.D.).

Frequently, on Sundays, grass track meetings are held at Salisbury, which attract crowds of from four to five thousand, and Mr. Howes' stunt was to organise a special race at one of these meetings for a George Formby "No Limit" Cup. He put the proposition before the Salisbury Motor Club, who agreed to co-operate with what they considered an excellent idea.

Mr. Howes then arranged for the film to be booked to run the week following the meeting, and he secured a cup for the prize through his publicity department. The club gave him wide publicity, the event being announced on all their bills and programmes, while streamers and bills were displayed all round the track, and on the P.A. outfit.

For a vestibule display, Mr. Howes borrowed a grass track motor cycle, and kept this on view with the cup the week previous to the playdate. It was backed by a collection of stills of scenes from the film, and one of the flags used on the tracks for flagging riders.

During the run of the film, a recruiting campaign for cyclists for the Corps of Military Police was being held in the city, and Mr. Howes helped this, using the slogan "There is 'No Limit' to the possibilities if you join." He also arranged several tie-ups with music shops in Salisbury.

Flowers for Gracie

At the Plaza, Widnes, during the screening of "Keep Smiling" (20th Century-Fox) H. Cookson invited patrons to subscribe to flowers for Gracie Fields in hospital at Chelsea. So great was the response from well-wishers that after purchasing an imposing bouquet, a large sum was left over for Gracie Fields' Orphanage.

A note of greetings sent with the flowers was worded to incorporate "Keep Smiling" and the reply, when received, was exhibited in the kinema's vestibule where it aroused keen interest.

LUTON'S MAGINOT LINE

This bold characterisation of the Maginot Line designed by Percy Swanwick, greeted Territorial officers when they assembled at the Odeon, Luton, to witness a screening of DOUBLE CRIME IN THE MAGINOT LINE (U.A.)

DENHAM STUDIOS PERSONNEL IN SLOUGH STAGE SHOW

R. Turton's Edition of "In Town To-night"

A NEW occasional Friday evening feature called "In Slough To-night" has been inaugurated at the Granada, Slough, by R. H. Turton. Guest of honour at the opening show was Mary Maguire, and the whole proceedings were compered throughout by Mr. Turton, assisted by Donald Thorne at the organ.

The first item on the programme was the appearance of Mary Maguire, who, in addition to putting over a snappy little act, performed the now-famous Granada ceremony of leaving her signature—hand and feet impressions—on a concrete slab which, when dry, will be added to the "Pavement of Fame" outside the theatre.

Next on the programme was a film cameraman from Denham who, complete with apparatus, told the audience a little about the technicalities of the camera art. He was followed by David Tennant (an assistant director), who talked about his side of the film making business.

The next item was another contribution from the studios, this time R. Myer, casting director, who gave a most interesting little chat about his important work.

The last of the studio contingent was Leslie Cardew, well-known publicity man, who had many experiences to relate to the interested audience.

One of the highlights of the show was the appearance on the stage of an "unknown member of the Intelligence Service," whose name was omitted for obvious reasons, and his stories of espionage in Arabia thrilled patrons. Also very popular was a local inventor who has made an amazing array of weird and wonderful gadgets.

The eighth turn on the programme was a 19-year-old girl vocalist, who later in the week was taken by Mr. Turton to Denham for a film test, and as a result is now appearing in a new production.

"White Zombie" Tours Birkenhead

EERIE STREET PARADE SECURES BIG PRESS STORIES

PRACTICALLY all Birkenhead talked about the mysterious figure, cloaked in a black gown and with ghostly facial features, who toured the town recently. A living representation of Bela Lugosi, he carried a poster worded: "Neither living nor dead, but a victim of the walking death." This was an item in the exploitation campaign launched by G. Ray, of the Roxy, Charing Cross, for the film "White Zombie."

A special showing of the film was arranged for the magistrates, who agreed to its exhibition in Birkenhead, after which Mr. Ray contacted the local newspapers informing them that the ban on the film had been lifted and that it would be shown for the first time in Birkenhead at the Roxy.

At the theatre, special interior decorations were designed to capture the eerie atmosphere of the film. A shadow box with an artist's drawn life-size head of Bela Lugosi, painted in green to give a gruesome appearance, was exhibited in the foyer with an illuminated notice reading: "The man with the hypnotic eyes. Bela ('Dracula') Lugosi in 'White Zombie.'"

Three days prior to the exhibition of the film a stunt man was engaged, and, wearing a flowing cloak with hood attached, he distributed handbills which emphasised the entertainment features of "White Zombie." The newspapers were informed of this stunt, and a photograph depicting the stunt man standing outside the kinema was given prominence in the editorial columns.

During the actual playdates of the film, a suitable atmosphere was created by subduing the entrance hall lighting by means of green shades, and the film itself was introduced by the playing of eerie music on the non-sync.

"LITTLE TOUGH GUYS" TIE-UPS

Two Weeks' Campaigning

Sam Newberry, of the Odeon, Norwich, started his campaign to publicise "Little Tough Guys in Society" (G.F.D.) two weeks prior to play date by tie-ups with four City tradesmen.

At Messrs. Palmer's, ironmongers, a window display of brushes of all kinds was made with large printed placards placed at advantageous angles reading ANY brush bought at this store will be a "TOUGH GUY." See the film, "Tough Guys in Society," playing at the Odeon.

Two of the leading shoe stores—Mace, and the Kettering and Leicester Boot and Shoe Co., displayed banners across their windows, reading, "You'll always get value here, because our shoes are proper 'Little Tough Guys.'" See the film, etc., at the Odeon.

At Clarke's Butchery Establishment, where, owing to the hot weather, all meat was kept in cold store, double-crown posters appeared in the windows instead of the usual display of joints of meat. These read: "You can always rely on the tenderness of our meat, and always enjoy your meals, as we know you will enjoy "Little Tough Guys in Society,' if you make a point of visiting the Odeon."

In the foyer at the theatre a composite group of "Cut-outs" of the players in the film was made with notices relating to the screening.

"YUM YUM" TAKES A DRIVE THROUGH SOUTHPORT

Supplementing the widespread interest caused by the personal visit of Jean Colin at the Palladium, Southport (pictures of which appeared in last week's KINE.), C. Brown sent out this picturesque street parade to announce the presentation of THE MIKADO (G.F.D.). Concentrating on the sea front of the popular resort, "Yum Yum's" carriage attracted hundreds of holidaymakers.

"Drum" Tableau Wins Carnival Prize

EASTERN ATMOSPHERE REPRODUCED

A COLOURFUL tableau entered by L. S. Denton in the famous Derby Hospital Carnival directed a great deal of attention to the screening of "The Drum" (U.A.) at the Hippodrome and was successful in securing first prize for the class of entry. In addition, the entry tied-up with a collection for the hospitals, which was carried out by 45 members of the Derby Old Boys' Association dressed in white trousers, with sashes and turbans.

Bearing on the locale of the film's story, the lorry was decorated to resemble a typical Eastern setting with rocks, sand and shrubs. Girls in Oriental costumes made a colourful picture, while over the cabin of the vehicle sat a local "Sabu" beating a drum.

Banners on each side announced the screening and requested onlookers to give freely to the collection.

"PARIS HONEYMOON"

In preparation for the screening of "Paris Honeymoon" (Paramount) at the Plaza, Worthing, H. Kaye enlisted the aid of the *Worthing Gazette* to secure a full page display advertisement containing pictorial records of the film, supported by appropriate traders' announcements.

TRIO OF PRESS TEASER STUNTS

H. Kerr's Methods of Attracting Reading

Harry Kerr, of the Odeon, Reading, made good use of the original Press advertising to boost three outstanding United Artists' releases.

To draw attention to "Duke of West Point" Mr. Kerr published a number of small teaser advertisements in the various sections of the classified advertisement page of the *Berkshire Chronicle*. Under the heading "Lost" appeared the following:—"Lost. An opportunity to see 'The Duke of West Point' when it was shown in London. Any person wishing to see this great film should apply at the Box Office of the Odeon any day next week.

Teaser ads. were also used to advantage to publicise the return screening of "The Drum." Three weeks prior to playdate, boxed advertisements were inserted in the various local newspapers, such announcements as "Listen for 'The Drum,'" "'The Drum' is coming. Can you hear it?" and "'The Drum' beats the 'Return.'" were typical examples of the many teasers that were published during the three weeks before screening.

A composite page in the same newspaper proved a most successful boost for "Topper Takes a Trip."

PROVISION MERCHANTS IN ALDERSHOT DRIVE

Extensive Throwaway Campaign

A two-weeks tie-up with C. and E. Morton, Ltd., the manufacturers of canned foods, which embraced thirty prominent grocers and provision merchants in the Aldershot area, achieved widespread publicity for "Persons in Hiding" (Paramount) at the Ritz, Aldershot.

Arranged by Gerald Leeds, the tie-up exploited the angle that Morton's canned foods were the finest food value obtainable, and the screen shows at the Ritz were the finest value in entertainment. Full window shows were arranged at all the grocers' shops concerned, and, in addition, 2,000 special throwaways were distributed at the kinema, and over 10,000 were given away by the traders.

"KEEP SMILING" TOOTH PASTE

Samples for Ashton Patrons

Twelve chemists in the Ashton-in-Makerfield district co-operated with J. Openshaw, of the Palace, in connection with the presentation of "Keep Smiling" (20th Century-Fox). The pharmacists arranged their window displays to concentrate on a dental magnesia and adopted the slogan "Gracie in Keep Smiling—You keep smiling with—dental magnesia."

During the few days in advance of the playdate a cut-out display of Gracie in the foyer was surrounded by Phillips' samples and displays. Lady patrons were presented with samples of toothpaste. Another valuable tie-up was with the proprietor of a dog biscuit shop, where stills of Asta (the dog) contributed to a bright window display.

"HORRIFIC" ADVERTISING AT WINDSOR

"Frankenstein" Effects Staged

The reissue during past weeks of a number of popular "horror" films is creating excellent teaser material for managers, a form of exploitation that costs so little yet is always most effective.

C. Baxter, of the Regal, Windsor, made good use of this angle of approach in connection with the current run of "Frankenstein" and "Dracula" (G.F.D.). Three weeks before playdate special teaser slides were shown at the end of each performance with full horrific effects.

All lights were put out and an effects record played on the non-sync.

"Great Waltz" Dance

A special "Great Waltz" dance, arranged by H. H. Walls to coincide with the M-G-M film's screening of the New Palace, Nuneaton, proved to be one of the town's most successful social events of the season. During the evening spot prizes of monthly passes to the kinema were awarded, and as a result excellent publicity for the film was derived.

Westinghouse "easiest to operate" RECTIFIERS
WESTINGHOUSE BRAKE & SIGNAL CO. LTD., 82, YORK WAY, KING'S CROSS, LONDON, N.1.

INTENSIVE "Q PLANES" PUBLICITY

Coinciding with the opening of "Q PLANES" at the Odeon, Leicester Square, Columbia launched an intensive publicity drive covering many angles of approach. Special model gliders and hat fashions have been secured, while the campaign in the West End received the backing of 45 attractive window shows. Most outstanding of these were: (1) Boys' clothing featured at Whiteleys', Bayswater. (2) An unusual furniture link at Drawsons, Tottenham Court Road. (3 and 5) The special glider boosted at Hamley's, Regent Street. (4) A colourful display of Selmer instruments in Charing Cross Road. (6) Fancy costumes displayed at Bermans. (7) A novel link at Vactric, Regent Street. (8) Special Valerie Hobson hats made a fine show at Swan & Edgar, Piccadilly

Around-the-London-Halls

SOUTH LONDON PATRON'S RECORD : AN OLD IDEA BROUGHT UP TO DATE : TROC. AS HOME FOR "SWING" FANS

★

AT the Trocette, Tower Bridge, H. Smeedon introduced me to an octogenarian who has regularly visited the house week by week, sometimes day by day, since its opening. The patron, who is 84 years of age, has spent his leisure time in the past ten years visiting each day one or other of the South London kinemas.

Mr. Smeedon, hearing of the gentleman's unique record, made his acquaintance and introduced him to an old lady living close to the kinema who had never seen "the pictures."

The couple were invited to the kinema, and in the presence of a gathering of Press representatives, who gave a great deal of prominence to the story, Mr. Smeedon presented them with life passes to the Trocette. Chatting with Mr. Smeedon, he remarked that his gift to the old man was a recognition of his record attendances at kinema shows, and the gift to the old lady was something that he hoped would brighten the evening years of her life.

The octogenarian, it is of interest to note, visits with unvarying regularity each week the following South London houses—the Odeon, the Regal, the Picture House, the Globe, the Trocette and the Astoria.

Tea for Two at Croydon

An attractive variation of the old-time stunt of issuing tea and biscuits to matinée patrons is being conducted with considerable success at the Davis Theatre, Croydon, to popularise the cheaper matinée prices.

Taking the key word "Relax," the management, in its publicity, stresses the advantage of visiting the kinema after a morning's shopping. Patrons who enter the kinema before three o'clock in the afternoon are able to take an inclusive ticket entitling the purchaser to tea in the café and a seat in the theatre.

Trocadero as "Hot Swing Joint"

Thinking my knowledge of music needed a brush up I accepted the invitation of P. A. Fowler, of the Trocadero, Elephant and Castle, to visit his "Hot swing joint" the other evening. The peculiar description of South London's house was, I learned from Mr. Fowler, a publicity stunt for advertising a programme in which "hot" music was being featured in a stage show put over by Nat Gonella and his Georgians. It was certainly a good angle of exploitation, for it attracted crowded audiences.

To explain to showmen why the unusual title was given the stage show I can do no better than quote the wording of thousands of letters—incorporating the names of the hot tunes played by the band—that were sent out by the management to draw attention to the programme. "The Troc," it read, "turns into a 'hot swing joint,' and your feet will itch to 'cut a rug' like any other 'cat,' for the 'Jitterbugs' and their 'Pidgeons' will 'Swing it high,' and you'll want to throw a bit of 'Swingaroo' with 'em. For what with 'Barrelhouse,' 'Free and Easy,' 'Boogie Woogie,' 'The Low Down Music' served neat; right out of the 'Gut bucket' and all the 'Umph' that goes with it, you won't be able to resist 'Frisking the whiskers' with the other 'Cats.' See!" Well, I saw!!

Elisabeth Bergner, star of STOLEN LIFE (Paramount) presenting the first prize in the W.T.A.-Odeon-Paramount competition arranged in connection with the film to Miss Jessica Ball, a Balham undergraduate. On the stage of the Balham Odeon from left to right are H. Grafton Hutchinson (Area Administrator for Odeon); Tom Groom (W.T.A.); Miss Bergner; H. Arnold (manager) and Miss Ball

Harrow's Amateur Variety

Colin Mudge, of the Odeon, Burnt Oak, is keeping his theatre well in the forefront of Harrow's big drive for National Service recruits, and his efforts have met with a great deal of success.

When I called at the theatre the other day posters in the foyer were calling for recruits for decontamination squads. Mr. Mudge believes in giving each of the services its separate turn of publicity, and as a result drives have been arranged for A.R.P. wardens and the A.F.S. Recently he raised 42 wardens for the Stanmore area alone.

Mr. Mudge is also organising a series of amateur talent competitions to find a number of first-class turns to compete in a grand contest in August, after which the outstanding performers will be given an opportunity of appearing in the theatre's regular Friday variety nights. These amateur talent competitions, by the way, seem to have more than local publicity, for application for entry have come from all parts of London, and even from Brighton.

Special A.R.P. Trailers

National Service in the Harrow district is also receiving a valuable stimulus from the efforts of Henry Kerr at the Odeon, Wealdstone. Mr. Kerr is a trained warden himself and so, too, are many of his staff.

At the moment the theatre is screening weekly a series of special A.R.P. recruiting trailers which are meeting with highly successful results. They were made under the direction of Mr. Kerr, who is a member of the A.R.P. Recruiting Sub-committee of Harrow Council—a position to which he was appointed in recognition for his work.

Consistency at Finsbury Park

I am glad to hear that R. C. Crooks, of the Finsbury Park Rink, is making fine progress after his severe operation in the Royal Masonic Hospital, Ravenscourt Park, and hopes to be back on duty before the beginning of the autumn. Meanwhile, he would welcome a call from any friends in the Trade.

In his absence, Elliot Johnson continues to keep the Rink before the attention of Finsbury amusement seekers. When showing "Trade Winds" (U.A.) he put out 100 special illustrated quad crown bills and had tie-ups with chemists (on the make-up angle) and modistes (for gowns).

For 20th-Fox's "Thanks for Everything" he made a show with six special cut-outs incorporating portraits of all the principal players, a special arrangement in the crush-room and clippings from litho. posters stuck on mirrors around the building. Also, there was a display of music in a dealer's window in Stroud Green Road nearby, and another link with cosmetic dealers.

Mr. Johnson tells me that his "Do-as-you-please" contests continue to attract many entries, and the finals are being held this week.

HARROW'S AMATEUR TALENT GETS ITS CHANCE : KINEMA'S SECRETS REVEALED : BEAUTY ON PARADE AT FINCHLEY

★

Behind the Scenes

At the Odeon, Harlesden, I came across an interesting angle of publicity inaugurated by Jack S. Sackier, in his interesting house organ. This consists of a number of descriptive articles by members of the staff, in which they describe the work that contributes to the running of a kinema.

I had the pleasure of meeting Jack Astley, the chief projectionist, who has just written the article describing the "box." It is an informative sketch of what goes on behind the scenes, and is accompanied by an invitation from Mr. Sackier to members of the public to go over the projection room. The invitation has been accepted by a number of patrons.

Next month the chief cashier is writing an article about the box-office side of the business, and if a similar invitation is extended to the public I shall be one of the first in that queue!

Finchley Beauty Hunt

A beauty competition, designed to discover Finchley's Beauty Queen, attracted many entries when held by C. E. Stead at the Odeon recently.

The Max Factor Co., which is compiling a reference library of glamour girls from all parts of the world, collaborated by providing a number of handsome prizes, including a £5 travelling beauty case filled with their product, a presentation cosmetic set worth £2 10s., a 30s. make-up cabinet and six consolation awards each worth a guinea, all of which were on view in the foyer of the hall.

Mr. Stead showed me a selection of entries which had arrived for consideration, and last week preliminary judgments were made nightly by a visiting star (drawn from a panel which includes Micki Hood, Kay Walsh, Sally Wisher and Tasha Bronya), assisted by a representative of Max Factor. On Friday the finalists paraded for the final selection and Judy Kelly consented to attend.

Mr. Stead secured help in publicising this seasonable contest through tie-ups with local hairdressers and chemists, one of whom arranged the coiffures of the finalists and another gave them facial beauty treatments.

THE SHOWMAN

"FISHING VESSEL" ADVERTISES "STOLEN LIFE"

Seascape Built in Kinema's Gardens

INTERPRETED by a picturesque display in the forecourt of the kinema, an unusual angle of exploitation selected by R. C. Overs for "Stolen Life," created a great deal of advance interest in the Paramount film's presentation at the Friars, Canterbury.

Immediately in front of the entrance doors at the Friars there is a circular garden dominated by a 15 ft. high lamp standard, and, with the assistance of his staff, Mr. Overs transformed this feature into a colourful sea scena. The garden was cleared of flowers, and in their place were inserted sheets of plywood cut to represent waves.

Covering the lamp standard was a replica of a lighthouse, while on the "waves," a realistic model of a fishing vessel was constructed. From the mast, over a square sail, pennants incorporating the name of the film with the slogan, "What Happened off the Coast of Brittany?" were flown.

Residents in towns and villages within a fifteen-mile radius of the Friars, were informed of the screening by a caravan which toured the district fitted with amplifier equipment. Supplementing this, 2,000 leaflets printed from the renter's block, received wide distribution.

The Press angle—always a strong feature of Mr. Overs' campaigns—included enlarged advertisements in seven local papers and special editorial write-ups mentioning the front-of-house display. In conjunction with the *Canterbury Press*, a "Spot the Twins" competition was run with a series of blocks depicting Elizabeth Bergner in her dual rôle. Money prizes and tickets were awarded to the entrants who distinguished correctly the two characters.

Numerous tie-ups, each responsible for excellent displays, were negotiated with local traders. Barnett's garage linked Wolseley cars with the film; Pickford's travel agency emphasised the Continental angle; Butt's plugged coiffure; while dress wear was exploited at the Crystal Cleaners.

SANDY POWELL IMPERSONATED

J. Chambers Enters Old Govan Fair

Plenty of valuable word-of-mouth publicity for the screening of "I've Got a Horse," at the Vogue, Govan, Glasgow, resulted from J. Chambers' appearance in the Old Govan Fair as Sandy Powell in the British lion film.

Being 20 stone in weight.. Mr. Chambers, dressed in complete riding kit, caused many humorous comments by the spectators. Display cards attached to each side of the horse announced "'I've Got a Horse' at the Vogue—Boy does he know it!"

RACECOURSE CONSTRUCTED IN VESTIBULE

"Ascot" Tie-up at Cirencester

A well-conceived foyer display was a feature of the exploitation campaign put over by H. B. Walker for "Kentucky" (20th-Fox) at the Picture House, Cirencester.

The background of the display consisted of a racecourse incorporating the names of the stars and title of the picture, with the word "Technicolor" in different shades in order to emphasise the colour angle of the film. Superimposed in front was a jockey and a horse's head, the eye of the horse having behind it a small electric light fitted with a flasher.

Above the set was the title of the film in large silver letters suspended from the ceiling and, at the side of the foyer, the local gas company arranged a display of "Ascot" water heaters to link up the name of the famous English racecourse with the film.

Mr. Walker also had a good front of house show, and two excellent tie-ups.

Music for Creating Atmosphere

WE have nine films on our release list again this week, but music plays no part whatever in any film except in the course of musical sound production as accompaniment. At the moment "musicals" are simply not on the list, but this lull will undoubtedly be followed by about three or four films with featured songs and scenas all issued together.

As far as worth-while music is considered we don't lost much, for it is only to be expected that the film makers have at least realised that the consistent plugging of the dance orchestras has ceased to have much value or even interest to the kinema patron. value, or even interest, tot he kinema patron. Their world is in the dance hall where do so for many moons yet, as no other form of music suggests rhythm or helps the dancer so well.

We have "gone Tchaikowsky" this week, for his music is used in three films, and excerpts used are his "Romance" No. 5, the "Arab Dance" from the "Casse Noisette" suite, and "None But the Weary Heart." Although they may be on the classical side, everybody knows the fine old melodies which will live for a long time yet. The "Nozze di Figaro" Mozart overture may seem a bit incongruous to "play in" "Q Planes," but it is quite of a light nature in the opening scenes, and the fast, light moving themes of this work are quite in keeping with the atmosphere created in the film.

Many in the audiences will remember that old novelty entr'acte "The Policeman's Holiday," which is chosen to introduce the comedy film "Ask a Policeman," and please don't imagine a funny joke is meant when "Mystery Plane" is introduced by a number from Eric Coates' Miniature Suite because there is a short comedy children's episode in the form of a prologue before the screening of the heavy melodramatic story.

"THE OUTSIDER" (A.B.P.C.)

CERT. A. 8,220 ft. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Mary Maguire, George Sanders.
ATMOSPHERE.—Medical romantic melodrama, presenting a portrait of faith's inestimable part in the correction of physical infirmity. It portrays also a battle between the qualified and unqualified osteopath.
ORGAN.—"Romance," Op. 5, Tchaikowsky (Hawkes), presented as an introductory interlude, with adaptation from any piano-solo edition.
NON-SYNC.—As organ, recorded by New Light Symphony orchestra on H.M.V. C.1597.
LIGHTING EFFECTS.—Deep magenta fading to deep blue.

"ASK A POLICEMAN" (M-G-M)

CERT. U. 7,492 ft. REG. No. Br.Dr.1822. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STAR.—Will Hay.
ATMOSPHERE.—Comedy extravaganza of three country "cops" who manufacture a crime wave to keep their own jobs, in blissful ignorance that smuggling is going on under their noses.
ORGAN.—The "Policeman's Holiday" (Frances and Day), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.172 by Terence Casey on the kinema organ.
LIGHTING EFFECTS.—Blue in three depths.

"MY SON IS A CRIMINAL" (Columbia)

CERT. A. 5,920 ft. Reg. No. F.1570. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Alan Baxter, Jacqueline Wells.
ATMOSPHERE.—Gangster melodrama which is a glorification of the American police force, a stern indictment of the gangster and a poignant expression of parenthood.
ORGAN.—"Appassionata," C. Bartholdy (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1078 by the International Radio Orchestra.
LIGHTING EFFECTS.—Deep crimson.

"Q PLANES" (Columbia)

CERT. U. 7,469 ft. Reg. No. Br.Tr.1493. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Laurence Olivier, Valerie Hobson, Ralph Richardson.
ATMOSPHERE.—Comedy adventure melodrama with espionage and counter-espionage as the chief themes and modern aviation as the background.
ORGAN.—"Nozze di Figaro" Overture, Mozart (N.C.), presented as an introductory interlude, with adaptation from any piano-solo edition.
NON-SYNC.—As organ, recorded by symphony orchestra on H.M.V. C.1938.
LIGHTING EFFECTS.—Amber only.

"YOU CAN'T GET AWAY WITH MURDER" (First National)

CERT. A. 7,033 ft. Reg. No. F.1617. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Humphrey Bogart, Gale Page.
ATMOSPHERE.—"Big House" melodramatic story, embracing the full curriculum of crime from the first offender to the hardened criminal, with Warden L. E. Lawes, the author of "20,000 Years in Sing-Sing" responsible for the drama.
ORGAN.—"Poison Cup," Sinister Incidental, Englemann (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, with recording by the International Radio Orchestra on Bosworth B.C.1021.
LIGHTING EFFECTS.—Deep crimson.

"EXILE EXPRESS" (Grand National)

CERT. A. 6,283 ft. Reg. No. F.1440. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Anna Sten, Alan Marshall.
ATMOSPHERE.—Romantic melodrama of the adventures of a Russian exile and her bid for American citizenship. The main action takes place on the "Exile Express," a train that crosses America every week to pick up aliens for deportation.
ORGAN.—"None But the Weary Heart," Tchaikovsky (Hawkes, etc.), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia D.B. 1616 by Albert Sandler's Orchestra.
LIGHTING EFFECTS.—Amber to violet.

"SUDDEN MONEY" (Paramount)

CERT. U. 5,516 ft. Reg. No. F.1658. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Ruggles, Marjorie Rambeau.
ATMOSPHERE.—Domestic comedy which subscribes to the proposition that a financial windfall is inevitably followed by bad luck and woe. A winning sweepstake ticket is the cause of the trouble.
ORGAN.—"The Winner," Galop, Kral (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1020 by the West End Celebrity Orchestra.
LIGHTING EFFECTS.—Light blue, pink and lilac in single sequence.

"MYSTERY PLANE" (Pathé)

CERT. U. 5,510 ft. Reg. No. F.1668. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Trent, Marjorie Reynolds, Milburn Stone.
ATMOSPHERE.—Comedy-melodrama, with a prologue in which a small boy longs to be an airman. This ambition is achieved, and his adventures form a thrilling espionage drama.
ORGAN.—"Miniature Suite," Coates (Chappell), (No. 1 only), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.X.380 by Clarence Raybould and his Light Symphony Orchestra.
LIGHTING EFFECTS.—Light blue and rose-pink.

"CHASING DANGER" (20th Century-Fox)

CERT. U. 5,356 ft. Reg. No. F.1813. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Preston Foster, Lynn Bari, Wally Vernon, Henry Wilcoxon, Joan Woodbury.
ATMOSPHERE.—Comedy melodrama depicting the adventures and misadventures of a couple of newsreel cameramen operating somewhere in the region of Algiers who get mixed up in an attempt to start an Arab revolt.
ORGAN.—"Dance Arab" from the "Casse Noisette" Suite, Tchaikovsky (Feldman), presented as an introductory interlude, with adaptation from the orchestra piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded by Stokowski and the Philadelphia Orchestra on H.M.V. D.B.2541.
LIGHTING EFFECTS.—Deep amber only.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR AUGUST 28 RELEASES.

Henson Maw, organist at the Regal, Derby, performed with Bernard Woods, the Broadcasting pianist, on three nights of last week, a double turn with him on the Compton organ and piano. Mr. Woods was on a brief holiday in Derby, and was ready to assist in the scheme. It was a sudden whim on the part of the manager, Mr. H. E. Benzeval, and Mr. Maw to exploit the presence in Derby, for a brief holiday, of Mr. Woods.

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
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An Emitron television camera was the centre of attraction the in vestibule of the Savoy, Teddington, during the screening of GOING PLACES (Warner). The link-up was that television brought "places" to the home

PHIL PARK PAYS TRIBUTE TO GRACIE

At the Regal, Edmonton

AN organ interlude at the Regal, Edmonton, with Phil Park at the console, is always "something worth while," not only from the musical but the presentation point of view, the result of close co-operation, careful rehearsals, Brenograph backgrounds and even film illustration when necessary.

Phil Park pays high tribute to the co-operation of general manager E. C. Hurry, whose ingenuity and skill with film and slide provide, in close co-operation with organist's script, most fascinating and backgrounds to the music, screen with real artistry and telling effect. To his tribute I most certainly add my own, and consider such help a tremendous asset in presentation.

"Our Gracie" was the title and subject of the interlude, presented as a personal tribute to the great artiste now recovering from her severe illness and operation. Slide matter and views, which included reference to "Peacehaven," her Sussex rest-house, were shown, and during this the beautiful strains of Gounod's "Ave Maria" were heard from Gracie's own record, together with sympathetic organ accompaniment. Quite a number of her most successful songs were presented in contrasted fashion, and included "Sing as we go," "The Sweetest Song in the World," and "Smile as you say Good-bye," followed by a reference to the chief theme song from her new film, "Shipyard Sally."

As this is not to be released till September, the music could not be played, which was unfortunate, as Phil Park, in co-operation with Gracie Fields' private pianist, Harry Parr-Davies, is responsible for the music of the number. The interlude concluded with the ever-popular "Sing as we Go," and with the usual royal reception the Edmontonians reserve for their favourite organist given whole-heartedly both when he goes up on the lift as well as when he goes down again with unfailing regularity.

AN ORGANIST'S FAN CLUB

IN AID OF LOCAL HOSPITAL

Exhibitors who saw and heard the attractive organ music discoursed at the Blackpool Exhibition on the Compton Theatrone by Henry Croudson will be interested to learn that at the Ritz, Birkenhead, where Croudson is resident organist, there has been formed, in connection with a local newspaper, a Henry Croudson Fan Club for those people who are interested in kinema organ music generally, and the playing of the organist in particular.

The activities of the club include special private recitals by Mr. Croudson for members only, admittance to all theatre broadcasts, visits to other organs in the vicinity, record recitals, discussions and social functions.

The subscription is 1s., all the membership fees being donated to the Birkenhead and Wirral Children's Hospital.

For a summer outing in August Mr. Croudson has suggested arranging for members to inspect an organ installed in one of the major theatres in either Leeds or Birmingham.

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AEOLIAN UNIT PIPE ORGAN
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Any reasonable offer entertained.
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Kinematograph Weekly.

THE KINEMA'S BEST ORGANIST

A Faulty Method of Choice

In connection with the visit of the King and Queen to the State, Kilburn, for the Command Performance in aid of the Cinematograph Trade Benevolent Fund, an announcement has appeared in the Press that "the best organist in the country will be invited to appear, and will be chosen by popular balltot."

This method of choice is not, I confidently feel likely to produce the best organist in the country. It might so happen, so fortuitous is the method, that a fourth- or fifth-rate player, with no ability beyond jazz, might rise to top position, and with such a talented player as Sidney Torch, this would be not only insulting but ludicrous.

If other organists are to come in, what better than to let Royalty see the two-organ and two piano novelty show put on at this theatre some months ago, using organists such as Quentin Maclean and Phil Park, with Sydney Torch. This will give opportunities to *three* of the best organists in the country.

Solo Organ Interlude (Series 2) No. XLV

"THE DANCE OF THE HOURS"

By Clifford Knight, F.R.C.O., the Forum, Fulham, S.W.

ORGAN: COMPTON THREE-MANUAL

HERE is an example of an interlude in which the music is played exactly as the composer wrote it from beginning to end, with slides illustrating the exact atmosphere the composer intended to convey, thus reversing the ordinary course of procedure.

The "Dance of the Hours," taken from Ponchielli's opera "La Gioconda," is well known as a short ballet illustrating the passing of a single day. The adaptation should be from the conductor—piano copy of the orchestration and the exact bars for slide changing are given.

I have chosen this interlude for the purpose of illustrating how an organist may within the limits of a short interlude time allowance play worthwhile music with entertainment value instead of the inevitable medley announced as request items so often heard. Incidentally, this would prove his musicianship as well as securing applause in the presentation.

A. W. O.

A MUSICAL PHANTASY.

No.		Music, etc.
1.	"The Dance of the Hours"	Signature tune.
2.	This music from the opera "La Gioconda," by Ponchielli, is a short ballet portraying the passing of the hours throughout the day.	"The Dance of the Hours," Ponchielli, (Ricordi), all in.
3.	The "Dance of the Hours" starts from the first glint of sunrise ..	Do. Bar 27.
4.	Now the music represents the play of the morning sun through the leaves of the trees.	Do. Bar 48.
5.	Noontide is passing, but still the shadows of the leaves dance and flicker on the ground.	Do. Bar 97.
6.	Then comes a change, the shadows lengthen, the sun declines and twilight approaches.	Do. Bar 126.
7.	The Angelus bell is heard as darkness falls and eventide brings quiet to the countryside.	Do. Bar 160.
8.	But night-time is also the time for dancing with the fleeting hours speeding by.	Do. Bar 213.
9.	There is a spirit of revelry and abandon, every one is under the spell of the music.	Do. (seque).
10.	Faster and faster becomes the dance until it ends in a wild bacchanalian frenzy.	Do. Bar 278 to end.
11.	The hours retire to await the coming of a new dawn	Do.

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New Kinemas Planned

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

CAMBERWELL.—Camberwell B.C. has approved plans by A.B.C. for the proposed kinema in Camberwell Road and arranged to effect an improvement in Medlar Street, at a cost of £1,295, the company having agreed to pay half of this sum.

EDINBURGH.—Plans have been approved for the kinema to be erected by Associated Cinema Properties, Ltd., in Queensferry Road, Edinburgh. The house will seat 1,752 persons.

SHOREHAM.—Plans have been prepared for the erection of a kinema at Shoreham, Sussex.

BENTON, NORTHUMBERLAND.—It is understood that a kinema is to be erected at Benton, Northumberland.

SOHAM (CAMBRIDGESHIRE). — Will Lund, proprietor of the Regent, Thirsk, is to erect a kinema to seat 500 at Soham, near Newmarket.

THREE ESSENTIALS FOR A KINEMA ORGANIST

Reginald Foort, the kinema organist, told members of the Southport Organists' Association last week that the three essential qualities for anyone desiring to become a successful kinema organist are to be a good church organist, a good pianist, and a good dance pianist. Mr. Foort was the guest of the association at an informal gathering at the Prince of Wales Hotel, Southport.

WING NUTS

New B.S.I. Specification

A new British Standard recently issued by the British Standards Institution relates to Wing Nuts (No. 856-1939).

The present issue of this standard is limited to the dimensions of the wing nuts. Whilst some consideration has been given to a simple mechanical test for strength, the details of such a test have yet to be agreed, but it is hoped to include this test in the first revision.

The specification deals with two types of wing nuts, and appropriate dimensions are standardised for each. The first series of dimensions relates to wing nuts manufactured from hot brass or other non-ferrous stampings, malleable iron castings, and hot steel stampings. The second series of dimensions relates to wing nuts manufactured by cold forging mild steel or brass.

In each series nine sizes of nuts are standardised for B.S.W. and B.S.F. threads from ¼-in. to ⅞-in. nominal diameter inclusive, and for B.A. threads Nos. 0 to 5, inclusive.

Copies of this specification may be obtained from the Publications Department, British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. each, 2s. 2d. post free.

RCA FOR TURKISH PRESIDENT

We learn from Capt. J. C. Atkinson that RCA Photophone's distributors in the Near East—Baurla Freres—have obtained an order from His Excellency Ismet Inenu for the installation of a 35-mm. portable combined sound film projector in the Presidency at Ankara.

A large theatre type RCA sound reproducing equipment is also going into the Opera Cinema Hall, Kadikoy, near Istanbul.

During recent months, RCA Photophone have been very active in Turkey, as elsewhere, and have equipped a large number of kinemas as well as supplying numerous 35-mm. portable combined sound projectors to private and Government institutions.

MAKING STILL PICTURES IN COLOUR

Various Systems Examined and Described

A FRANK—and seemingly entirely unbiased—examination of the various systems of making colour still is given in the June *International Photographer*, published in Hollywood.

Three-shot camera methods are examined and the methods of making Carbro colour prints briefly outlined. Then the writer turns to consideration of Kodachrome, in which the advantages and limitations of the process are frankly faced.

Dufaycolor and Finlaycolor do not come into the writer's consideration, except that he says that should special cameras and Kodachrome not be possible Dufaycolor should be the choice.

Kodachrome Achievements

The writer, Dan Hooper, speaks of Kodachrome thus:—

With the possibility in the near future of being able to get Professional Kodachrome in cut film sizes, these facts may be somewhat altered. The processing hazards, however, will still exist. The tremendous latitude Kodachrome cut film has in recording both colour and detail in extremely hot highlights, as well as in deep shade, is not only encouraging, but amazing. This larger size Kodachrome will also help in recording fine detail.

About fidelity of colour in an effort to obtain facsimile, I don't know. However, I wish to state that exhaustive tests at which I was present were made exposing both type A and Regular 35 mm. Kodachrome to a standard colour chart. It was here definitely proved that both deep and pastel colours could not accurately be recorded at the same time on the same film. With good processing obtaining, the pastel colours could be recorded at the expense of the deep colours, or vice versa. What would be considered a normal exposure would give slight falsification to all the colours. Slight over-exposure would favour facsimile recording of the pastel colours, and slight under-exposure would give a truer rendition of the deep colours.

I believe the greatest possibility for 35 mm. Kodachrome for professional use is in the motion picture field, and that its success there will not be achieved until a system of negative-positive processing is instituted. The reversal system should only be considered for 16 mm. amateur use, where only one print is desired.

Agfacolor Possibilities

One new process looming up as a photographic possibility for direct colour photography that can be controlled by the photographic artist is the new Agfacolor process, which results in a positive transparency containing a pure dye image similar to Kodachrome.

Processing, however, it is expected, will be possible to anyone familiar with the standard reversal development routine. The dye is contained in the emulsion, and is brought out by a special coupling agent which is contained in the second developer. This same emulsion Agfa uses for their new film can also be coated on paper. Should they adopt a negative-positive system in place of the reversal system, colour prints on paper would be a cinch for almost anyone to make, and should soon become quite commonplace.

Because of the fact that even negatives made through or reflected from the mirrors of a one-shot camera are more correct from the standpoint of colour separation, and better also, as far as tonal gradations are concerned, than the separation negatives made from Professional Kodachrome, I would place this new triple-emulsion in fourth position on the desirable list. It is no faster than the average commercially accepted one-shot cameras, it offers processing hazards beyond control of the photographer, and as far as we here on the coast are concerned, requires a week for processing, even when sent air-mail, special delivery both ways.

It does possess the virtues of enabling the photographer to utilise full front and rear horizontal and vertical swing facilities, together with the advantage of employing micro-tessar lens (for macro-photography), wide angle lenses, and even "beer-bottle lenses."

then caught the last bus home!

When the 'bus put them down at the door the Robinsons agreed that they had seen (and heard!) a grand film that night in town.
Actually they had been to a large theatre equipped with the latest RCA High Fidelity. But they did not know about this any more than they were conscious that the sound was perfect.
It is when they hear muffled and leathery sound on an old installation at their local theatre that they will notice the difference! That's when they will decide to go to town in future for their weekly visit to the pictures.

Have you ever considered installing RCA High Fidelity equipment in your cinema? To show you how little it really costs, here is an example we worked out for an exhibitor who runs a 600-seater in a small country town.

EXAMPLE No. 2

OLD EQUIPMENT	£ s. d.
Weekly service charge	2.5.0
Estimated extra running cost over new type equipment	5.6
	2.10.6

HIGH FIDELITY	£ s. d.
Weekly payments over five years	1.19.6
Weekly service charge (including spares)	1.0.0
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N.B.—Therefore the additional weekly cost of new equipment is only 9d., while there would be an actual saving of £1.10.6 per week.

If you would be interested to know what it would cost to instal brand new RCA High Fidelity equipment in your theatre — please fill in this coupon.

Cinema..... Address.....
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NEW BRITISH PATENTS

Applications and Specifications

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription £2 10s.).

Applications

16557.—Baird Television, Ltd., and J. L. Baird. Methods of scanning kinematographic film in a television, etc., system. June 6.
16646.—Brexton, Ltd., and T. J. W. Brookes. Chairs having tipping seats. June 7.
16383.—Cosmocolor Corporation. Colour photography. June 3.
16152.—J. Danek. Picture projectors. June 1.
16564.—B. Gaspar. Multi-layer material for colour photography. June 6.
17370.—Bacher, G. E. Kinematograph apparatus. June 14.
17324.—Harper, M. Apparatus for use with 16 mm. combined sound and picture film. June 13.
17339.—Morgan, J. G. Y. D. Apparatus for viewing transparencies, etc. June 13.
17213.—Schleussner Fotowerke Ges., C. Multi-layer processes for colour photography. June 13.
17183.—Steatit-Magnesia Akt.-Ges. — Couplings for kinematograph apparatus. June 12.
18579.—British Thomson-Houston Co., Ltd. Optical projection apparatus. June 26.
18793.—Cinecolor, Inc. Process for making coloured prints. June 28.
18425.—J. Coplans and K. Coplans. Kinematograph cameras. June 24.
18371.—L. Darimont. Transonorous screens for kinematography, etc. June 23.

Specifications

506,514.—I. G. Farbenindustrie Akt.-Ges. Copying sound records on to multi-layer photographic colour kinematograph or like films.
506,589.—N. W. J. Cobb. Production of kinematographic films.
506,654.—O. K. Kolb (P. F. Beer). Feeding apparatus for sound films and strip sound records.
506,757.—J. E. Odle and L. Moen. Lens-supporting devices adapted for application to projection apparatus.
506,685.—Cinescope Co., Ltd., and R. M. Chamberlain. Road or like traffic signs.
507,060.—Steward, A. W., and Parsey, E. J. Kinematographic apparatus.
507,009.—I. G. Farbenindustrie Akt.-Ges. Photographic material for colour photography.
507,165.—Baird Television, Ltd., and Baird, J. L. Kinematographic apparatus.
506,979.—Messmer, H. Film-winding devices for kinematograph projection apparatus.
507,994.—G. H. C. Vonck, A. J. Keijzer, and J. Boissevain. Projection and viewing of pictures with stereoscopic effects.
508,064.—B. Uffrecht. Apparatus for determining the depth of focus of a photographic camera.
507,915.—Anciens Etablissements Barbier, Benard, and Turenne. Optical projection apparatus.
507,802.—L. Wenczler and J. Heidenhain. Automatic focusing device for photographic projection printing or copying apparatus.

ARCHITECTURAL LAMP-HOLDERS FOR LAMPS

A new British Standard Specification, No. 841, for architectural lamp-caps and lamp-holders, has just been issued and thus extends the range of specifications for lamp-caps and holders published by the British Standards Institution.

This new specification gives details of the dimensions of the caps for 30 mm. and 40 mm. diameter tubular lamps, and prescribes the essential requirements for the corresponding lampholders from the point of view of safety and interchangeability.

Copies of this specification, No. 841, may be obtained from the British Standards Institution, 28, Victoria Street, S.W.1, price 2s., or 2s. 2d. post free.

Margaret Lockwood who stars with Shirley Temple in SUSANNAH OF THE MOUNTIES (20th Century-Fox)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING JULY 27

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert
Thur., July 20	11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.	Century	Where's That Fire !	20th Century-Fox	Will Hay	—
,, ,, 20	3 p.m. ...	Piccadilly ...	Boys' Reformatory	Pathe	———	—
,, ,, 20	11 a.m. ...	Own Theatre ...	Sea Scouts ; The Pointer ...	RKO-Radio ...	———	—
,, ,, 21	3 p.m. ...	Piccadilly ...	Girl From Nowhere	Pathe	———	—
Fri., ,, 21	11 a.m. ...	Own Theatre ...	What the Dickens ; Hearths are Trumps ; You Never Can Tell.	Pathe	———	—
,, ,,						
,, ,, 21	11 a.m. ...	Own Theatre ...	The Chump Takes a Bump ; Washington Parade No. 2 ; Scrappy's Side Show ; A Worm's Eyeview ; A Night at the Troc ; Skinny the Moocher ; Trouble Finds Andy Clyde.	Columbia ...	———	—
,, ... 21	11.30 a.m. ...	G.-B. Theatre ...	In Silent Service ; Britain's Life Line. The Colonial Question	British Fine Arts	———	—
Mon., ,, 24	6.30 p.m. ...	Cambridge ...	Stronger than Desire	M-G-M	Walter Pidgeon ...	—
Tues., ,, 25	3 p.m. ...	Piccadilly ...	Confidential Lady ; Porky's Fire Trouble.	First National ...	Ben Lyon	—
,, ,, 25	11 a.m., 3 p.m., 6.30 and 8.30 p.m.	Century	Second Fiddle	20th Century-Fox	Sonja Henie	—
,, ,, 25	3 p.m. ...	Cambridge ...	Racketeers of the Range ...	RKO-Radio ...	———	—
,, ,, 25	11 a.m. ...	Own Theatre ...	Sundae Serenade ; Projection Room ; Point on Pointers ; Russ Morgan and His Orchestra ; Blue Barron and His Orchestra.	First National ...	———	—
,, ,, 25	8.30 p.m. ...	Cambridge ...	Just William	A.B.P.C. ...	Dick Lupino	—
Wed., ,, 26	3 p.m. ...	Cambridge ...	Career	RKO-Radio ...	Anne Shirley	—
,, ,, 26	8.30 p.m. ...	Cambridge ...	Way Down South	RKO-Radio ...	———	—
Thur., ,, 27	3 p.m. ...	Piccadilly ...	Murder Will Out	Warner	———	—
,, ,, 27	3 p.m. ...	Cambridge ...	The Spellbinder ; Ranch House Romeo ; Pilot Boat.	RKO-Radio ...	———	—
,, ,, 27	8.30 p.m. ...	Cambridge ...	Bachelor Mother ; Donald's Cousin Gus ; Bow Strings.	RKO-Radio ...	Ginger Rogers ...	—
Fri., ,, 28	8.30 p.m. ...	Cambridge ...	Good Girls Go To Paris ; Community Sing No. 25.	Columbia ...	———	—
,, ,, 28	3 p.m. ...	Cambridge ...	Bad Lands ; Clock Wise ; Hello Mama.	RKO-Radio ...	———	—
Tues., Aug. 1	3 p.m. ...	Piccadilly ...	Flight to Fame ; Scrappy's Added Attraction ; Kangaroo Kid.	Columbia ...	———	—

BIRMINGHAM

Fri., July 21	10.30 a.m. ...	Scala	Where's that Fire!	20th Century-Fox	Will Hay	—
,, ,, 21	10.30 a.m. ...	Forum	Missing Daughters	Columbia ...	Richard Arlen ...	—
Tues., ,, 25	10.30 a.m. ...	Paramount ...	Blind Alley	Columbia ...	Chester Morris ...	—
,, ,, 25	10.30 a.m. ...	Scala	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Wed., ,, 26	10.30 a.m. ...	Scala	Stronger than Desire ...	M-G-M	Walter Pidgeon ...	—
Thur., ,, 27	10.30 a.m. ...	Scala	Second Fiddle	20th Century-Fox	Sonja Henie ...	—
,, ,, 27	10.30 a.m. ...	Forum	Career	RKO-Radio ...	Anne Shirley ...	—

CARDIFF

Fri., July 21	11 a.m. ...	Empire	Susannah of the Mounties ...	20th Century-Fox	Shirley Temple ...	—
,, ,, 21	11 a.m. ...	Olympia	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A
,, ,, 21	11 a.m. ...	Park Hall ...	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Tues., ,, 25	11 a.m. ...	Park Hall ...	Where's That Fire!	20th Century-Fox	Will Hay	—
,, ,, 25	11 a.m. ...	Olympia	Missing Daughters	Columbia ...	Richard Arlen ...	—
Wed., ,, 26	11 a.m. ...	Olympia	Blind Alley...	Columbia ...	Chester Morris ...	—
Thur., ,, 27	10.45 a.m. ...	Odeon	Career	RKO-Radio ...	Anne Shirley ...	—
,, ,, 27	10.45 a.m. ...	Olympia	Confidential Lady...	First National ...	Ben Lyon	—

EXETER

Sun., July 23	3 p.m. ...	Plaza	Confessions of a Nazi Spy ...	First National ...	Edward G. Robinson	—
,, ,, 23	3 p.m. ...	Plaza	Dodge City	First National ...	Errol Flynn	—

GLASGOW

Fri., July 21	11 a.m. ...	La Scala ...	Missing Daughters	Columbia ...	Richard Arlen ...	—
,, ,, 21	10.45 a.m. ...	Picture House ...	Shipyard Sally	20th Century-Fox	Gracie Fields	—
Tues., ,, 25	10.45 a.m. ...	Playhouse ...	To-morrow At Midnight	General F.D. ...	———	—
,, ,, 25	11 a.m. ...	Cranston's ...	Blind Alley...	Columbia ...	Chester Morris ...	—
Wed., ,, 26	10.45 a.m. ...	Cranston's ...	Second Fiddle	20th Century-Fox	Sonja Henie	—
,, ,, 26	10.45 a.m. ...	La Scala ...	House of Fear	General F.D. ...	———	—
,, ,, 26	10.45 a.m. ...	Regent	Stronger Than Desire	M-G-M	Walter Pidgeon ...	—
Thur., ,, 27	10.45 a.m. ...	Cranston's ...	Where's that Fire !	20th Century-Fox	Will Hay	—
,, ,, 27	10.45 a.m. ...	La Scala ...	Career	RKO-Radio ...	Anne Shirley ...	—

LEEDS

Fri., July 21	10.45 a.m. ...	Ritz	Code of the Secret Service ...	First National ...	Ronald Reagan ...	—
,, ,, 21	11 a.m. ...	Tower	Young Mr. Lincoln	20th Century-Fox	Henry Fonda ...	—
,, ,, 21	10.45 a.m. ...	Paramount ...	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
Tues., ,, 25	10.45 a.m. ...	Ritz	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
,, ,, 25	11 a.m. ...	Scala	Stronger Than Desire	M-G-M	Walter Pidgeon ...	—
,, ,, 25	11 a.m. ...	Tower	Secrets of F.P.I. ; Barber Shop...	Renown	Conrad Veidt... ...	—
Thur., ,, 27	10.45 a.m. ...	Scala	Career	RKO-Radio ...	Anne Shirley ...	—
,, ,, 27	11 a.m. ...	Tower	6,000 Enemies	M-G-M	Walter Pidgeon ...	—

LIVERPOOL

Fri., July 21	11 a.m & 3 p.m.	Own Theatre ...	Shipyard Sally	20th Century-Fox	Gracie Fields	—
,, ,, 21	11 a.m. ...	Futurist	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Tues., ,, 25	11 a.m. & 3 p.m.	Own Theatre ...	Susannah of the Mounties ...	20th Century-Fox	Shirley Temple ...	—
Wed., ,, 26	11 a.m. ...	Palais de Luxe	Down Our Alley	British Screen Service.	Hughie Green and Gang.	—
Thur., ,, 27	10.45 a.m. ...	Trocadero ...	Career	RKO-Radio ...	Anne Shirley ...	—

MANCHESTER

Fri., July 21	11 a.m. ...	Theatre Royal ...	Blind Alley	Columbia ...	Chester Morris ...	—
Tues., ,, 25	11 a.m. ...	Deansgate ...	Where's That Fire !	20th Century-Fox	Will Hay ...	—
,, ,, 25	11 a.m. ...	Theatre Royal ...	Down Our Alley	British Screen Service.	Hughie Green and Gang.	—
,, ,, 25	11 a.m. ...	Tatler	Sing As You Swing ; Over the Border ; East of the Pennines ; At the Circus.	New Realm ...	Claude Dampier ...	—
Wed., ,, 26	11 a.m. ...	Theatre Royal ...	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
,, ,, 26	10.45 a.m. ...	Market Street ...	Stronger Than Desire	M-G-M	Walter Pidgeon ...	—
Thur., ,, 27	10.45 a.m. ...	Theatre Royal ...	Career	RKO-Radio ...	Anne Shirley ...	—

NEWCASTLE

Fri., July 21	10.30 a.m. ...	Essoldo	Blind Alley	Columbia ...	Chester Morris ...	—
,, ,, 21	10.45 a.m. ...	Haymarket ...	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
,, ,, 21	10.45 a.m. ...	Grainger	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Tues., ,, 25	10.45 a.m., 3 p.m., and 7 p.m.	Own Theatre ...	Young Mr. Lincoln	20th Century-Fox	Henry Fonda... ...	—
Wed., ,, 26	10.45 a.m., 3 p.m., and 7 p.m.	Own Theatre ...	Susannah of the Mounties ...	20th Century-Fox	Shirley Temple ...	—
Thur., ,, 27	10.45 a.m. ...	Tatler	Career	RKO-Radio ...	Anne Shirley ...	—

NOTTINGHAM

Tues., July 25	11 a.m. ...	Scala	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Thur., ,, 27	11 a.m. ...	Scala	Stronger Than Desire	M-G-M	Walter Pidgeon ...	—
,, ,, 27	10.45 a.m. ...	Ritz	Career	RKO-Radio ...	Anne Shirley ...	—

SHEFFIELD

Fri., July 21	10.45 a.m. ...	Hippodrome ...	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
,, ,, 21	11 a.m. ...	Cinema House ...	Outside These Walls	Columbia ...	———	—
,, ,, 21	11 a.m. ...	Regent	6,000 Enemies	M-G-M	Walter Pidgeon ...	—
Tues., ,, 25	10.45 a.m. ...	Cinema House ...	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
,, ,, 25	11 a.m. ...	Union St. P.H....	Shipyard Sally	20th Century-Fox	Gracie Fields ...	—
Wed., ,, 26	11 a.m. ...	Central	Where's That Fire !	20th Century-Fox	Will Hay	—
,, ,, 26	11 a.m. ...	Union St. P.H.	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	—
Thur., ,, 27	10.45 a.m. ...	Cinema House ...	Code of the Secret Service ...	First National ...	Ronald Reagan ...	—
,, ,, 27	10.45 a.m. ...	Hippodrome ...	Career	RKO-Radio ...	Anne Shirley ...	—

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I, JOHN HENRY MARTIN, of 8, Orange Street, Haymarket, W.C.2, hereby give notice that I intend to apply at the Meeting of the Entertainments Committee of the County Council of Middlesex to be held on Monday, the 21st August, 1939, for the provisional approval of detailed plans of a Kinematograph Theatre situated in High Street, Feltham, between Vineyard Road and Parkfield Road, for which it is proposed subsequently to apply for a Kinematograph, Music and Dancing Licence. The deposited plans may be inspected at the Guildhall, Westminster, on Week-days, except Saturdays, between the hours of 10 a.m. and 4 p.m. Notice of any objection to the approval of the plan must be lodged with me in writing at the above address, and also with the Clerk of the County Council, Guildhall, Westminster, S.W.1, at least seven days before the aforesaid Meeting. Such notice must state the grounds upon which the objection is made. Dated this 13th day of July, 1939.

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WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing (1932). Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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